

European Travel For  
Women:  
Notes And  
Suggestions  
(1900)



Mary Cadwalader Jones



# EUROPEAN TRAVEL FOR WOMEN

NOTES AND SUGGESTIONS

BY

MARY CADWALADER JONES

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# EUROPEAN TRAVEL FOR WOMEN

NOTES AND SUGGESTIONS

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PRELACE

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TO  
**MY TWO COMPANIONS**  
**ON MANY PLEASANT JOURNEYS**

## PREFACE

IN looking through the various guide-books of all kinds which accumulate in the course of travel, it occurred to me that there was none intended especially for the use of women, to suggest what they had better take with them in going abroad for the first time, and to tell them how they can get about most comfortably after landing.

Year by year an increasing number of women travel in Europe, often in parties which do not include a man, and there is no reason why they should not, as the pleasure and profit to be gained are far more than worth the trouble which must be taken, while that is less in many ways than in this country, because in the places which most people wish to visit everything has long been organized with reference to the convenience of tourists.

Crossing the ocean, however, differs from an ordinary journey, and, after one has landed,

whether in England or on the Continent, everything at first seems unfamiliar. The rules as to the registration of luggage, the system of hotel management, and the fees or tips which must be constantly given, are only a few instances of the wide differences which exist between the conditions of travel here and in Europe, while there are many little comforts of which one appreciates the value through having forgotten to bring them.

Most of us have to learn by the slow and laborious process of asking questions, taking advice, and, above all, by making mistakes; but it is at least possible to offer the result of one's personal experience, and that of other women, which is what I have tried to do in the following pages.

At the end of the book I have given a comparative table of the different thermometers used in Europe, a few of the metric measures and weights, with our equivalents for them, a number of words which are used in a different sense here and in England, as well as French terms which are often wrongly translated, and some simple phrases in French, Italian, and

German. There is also a list of guide-books, and of some works of history or fiction relating to certain places; this does not claim to be complete, but may be of interest.

If my work has any value, the credit is in a great part due to the friends who have helped me with their criticism and counsel, and to them I offer here my heartiest thanks.

MARY CADWALADER JONES.



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# EUROPEAN TRAVEL FOR WOMEN

## INTRODUCTION

EVEN at the risk of seeming ungracious, which I certainly do not intend, I must begin by saying that unless travellers are willing to leave national prejudices behind them, and ready to see whatever is characteristic and excellent in a foreign country, without finding fault because it is unfamiliar, they had better remain at home. Americans are among the worst offenders in this regard; and there is no greater nuisance than the man who growls because he cannot get buckwheat cakes, or the woman who fusses when she has to do without iced-water. If people carry fixed habits from place to place, as the tortoise does its shell, they will be wise to arrange their journeys so as to permit of their remaining in countries where they may be comfortable without too much effort. For instance, when they are absolutely dependent upon a

substantial breakfast, they should not go further than the United Kingdom, or, at any rate, not beyond a few of the large Continental cities, where there are hotels adapted for crowds of English and Americans; in the more out-of-the-way places in France, Italy, or Germany, a request for meat with the first meal would cause as much surprise as if one ordered plum-pudding, although the peasants often begin their day with a bowl of soup.

Remember, when you go to a strange country, that its inhabitants have not sent for you; you go among them, presumably, of your own accord, and their manners and customs cannot possibly seem stranger to you than yours do to them. It is scarcely worth while to go to Europe for the purpose of proclaiming all the time that America is in every way better; if that is your opinion you may show it by going home, and never leaving it again, but while you are abroad try to get all the pleasure and profit possible out of the visit. Differences of usage often seem much greater than they really are; what strikes you as wrong or uncommon is, in reality, for that particular place, correct and normal; therefore you should try to compel yourself to look at things, in as far as you can, from the point of

view of the average citizen of the place where you may happen to be.

Travelling for ~~women~~ who have no ~~man~~ to look after them is easier and ~~more~~ convenient in Europe than it is here. In the smallest railway stations, for instance, there ~~are~~ always porters, or at least idle men and boys, ready to take your hand luggage; and the whole machinery of hotel-keeping and transportation is carried into greater detail than with ~~us~~. Then, too, the custom of giving tips or gratuities has a wonderfully softening effect upon the ~~manners~~ of those who hope to receive them, and even when there can be no question of such reward, it has been my experience that people are almost uniformly willing and anxious to ~~save~~ one trouble and to help one in every way.

It is a great mistake to take children to Europe unless you mean to settle down somewhere, as if you move about much they are a nuisance to your fellow-travellers, and if they are made to go to museums and galleries while too young to appreciate what is in them, they will probably loathe that form of education for the rest of their lives, ~~as~~ many of ~~us~~ hate some of the masterpieces of literature from having been made to drudge over them at school.

The average sightseer, especially at first, is almost sure to attempt too much. At a certain state of fatigue, enjoyment ceases at the time, and memory will not serve you afterward, so that you will be forced to say, like poor Cassio, "I remember a mass of things, but nothing distinctly." Most people go abroad with the expectation of gaining strength by their trip, but many of them return home fairly tired out by rushing through beautiful scenery and places as if their whole preoccupation had been to get to the end of them in the shortest possible time.

There are two sensible ways of planning a first visit to Europe. One is, to travel quickly over much ground, and go to many places, but not to wear yourself out by attempting to see any of them thoroughly. This is a very expensive method, and only the most striking things impress themselves upon the mind, but still there is an impression, as well as a sense of the contrasts between different countries, and in case it is unlikely that you will ever go abroad again, your mental horizon has been widened for the rest of your life.

The second way is to see some country, or part of it, as thoroughly as you possibly can,

and this is of course much more satisfactory if you can give the time to it. A summer in England or a winter in Italy, while giving a very fair idea of what those countries are like, will probably make you long to know them still better, and to study after you have come home in the hope of going back there some day with a more intelligent curiosity than you could have had at first.

If you are thinking of travelling in summer, and say to your friends that you intend to see something of southern France and Italy, as well as of Great Britain, they will assure you that you will suffer dreadfully from the heat, and will probably die of sunstroke or of some terrible local fever. The reason for this widespread belief is that the original guide-books for use on the Continent were written by and for Englishmen, who are usually uncomfortable if the thermometer goes over seventy degrees Fahrenheit.

The German and French guide-books have copied them in regard to countries not their own, but, as a matter of fact, any healthy American who can stand one of our summers will find nothing to dread short of the real tropics. Rome in July or August is not nearly so hot as

Washington, and as for the mosquitoes which are said to make Venice intolerable in September, any one of their able-bodied American cousins can do more execution than a dozen of them. We naturally associate the idea of heat with the south, but many cities of southern Europe are cooler than others farther north. Naples, for instance, is never as hot as Florence, because, like New York, it has the sea breeze at night. This even holds good as to Palermo, which is cool compared with Milan. The climate of Central and Southern Europe is, however, more relaxing than ours, and the heat often holds steadily day after day, which is fatiguing.

If people tried as hard to catch typhoid and malarial fevers at home as they do abroad, they would certainly succeed quite as well, and yet they persist in laying the blame upon a foreign climate. Nobody here would dream, after a brisk walk in a sunny street, of poking about for half an hour in a mouldy cellar without an extra wrap; but put the cellar in Italy and call it the crypt of a church, and the proceeding is apparently considered reasonable. In the same way, while travellers admire the picturesque sights of a mediæval town, they turn up their noses at its evil smells, and yet con-

fidingly drink water from some unknown well or spring, which is probably mediæval also, and then wonder that one of the party develops a fever which could have been taken with less trouble from the nearest polluted pump at home. If you will only abide strictly by three rules you may go anywhere in Europe during the summer months with perfect impunity, except, of course, to certain places which the natives acknowledge to be unhealthy at some seasons, and even then, with ordinary precautions, you may be as safe as in malarious districts here. These are the simple precepts:—

Don't get overheated and then chilled.

Don't go too long without eating.

Don't drink water unless you are sure it is good.

The journey once decided upon, all the leisure you can get beforehand will not be too much for preparation, as it is always more satisfactory to follow a definite plan, unless one has indefinite time. It is also advisable to read up on what you particularly wish to see, as otherwise you are sure to find afterward that something very important has been overlooked, when the sea again stretches inexorably between you and that particular cathedral or

picture gallery. It adds greatly to the pleasure of travel to have a distinct interest in architecture, painting, sculpture, or some other of the arts, as it is impossible to be equally well informed about them all, and if you do not make some choice you will either try to study too much, or may give up attempting to learn anything. When two or three people mean to be travelling companions, it is always better, for obvious reasons, that they should have somewhat different gifts and somewhat similar tastes. An ideal association is where one is competent to make travelling plans and grapple with the problems of time-tables, another is willing to keep the purse, and do the actual travelling work, such as telegraphing ahead for rooms and attending to the luggage, while a third finds out what is best worth seeing wherever they may mutually decide to go.

If any country except Great Britain is to be visited, it will add much to your pleasure if one of the party is able to speak its language at least tolerably. It is true that many people travel all over the Continent without knowing a word of any tongue save their own, but this may be compared to looking at a sunny landscape through blue glasses — the outline is



there without the characteristic colour. Even a few words of French or German or Italian are better than none at all, and one young woman declared that she got along quite comfortably in Italy by being able to say "How much?" "Too much!" and "What is the name of that church?"

A course of lessons at one of the schools of language which are now so common will give an idea of the sound of a foreign tongue, and after that the best teachers are attention, a dictionary and phrase-book, and a good temper. Grammar is not of much use unless one has time to study seriously, and, after all, the best way is to ask questions on the spot and try to remember the answers. Nobody need have the least shyness about speaking a foreign language with a bad accent, because, to a native of the country, the difference between the degrees of accent does not really matter; it is a little more or a little less, but always there to him. We have only to think how very rarely in our own experience we have heard any one who did not learn English until he was grown up, and yet who spoke it without any accent at all, to have less hesitation about inflicting our efforts upon others.

Americanisms in speech are usually bits of local dialect, or old-fashioned English words, as the French now spoken by the "habitants" in Canada is practically that of the time of Louis XIV. In England the language has gradually changed, while we have kept to the older form; but in the matter of railways there is a separate nomenclature, different from ours in almost every particular. Each country has a perfect right to use words as her people prefer, but it is better, during your stay in England, to adopt the expressions usual there, without affectation, just as it is well to drop them, if they are not natural to you, when you go home.

The custom of giving tips is one which often seems to come very hard to Americans, although it is now pretty well established in this country. Like all other European customs, it has a reason, and it may be worth while to look at it reasonably. In former times people who had large establishments supported a number of servants of all kinds, whom they fed, housed, and clothed, but who received very little money, for the masters had not much themselves. Travellers of any distinction were always welcomed at these great houses or convents, and when they

went away they naturally left a gift of money behind to be distributed among those who had served them.

In Europe waiters, as well as other hotel servants, often pay their employer a certain sum daily for the privilege of working for him, instead of receiving any wages, being expected to make their own living out of their tips, or "pourboires." On general principles, you are expected to give about ten per cent of a hotel bill in tips, but if you stay a long time in one place it is less. For this reason, sleeping at a different place every night is very expensive. You can scarcely get away and into the train again next morning for less than five shillings or five francs in tips, however small your bill may be, but if you stay for ten days the fees will not mount up in the same proportion.

It might be possible to get about the world without tipping, and I have heard of people who have done so; but, after all, it is a question of expediency. There must always be more or less strain and friction in life, and we ought to spare ourselves whenever a matter of principle is not involved; besides, if we have money enough to travel for our pleasure, it is hard that we cannot spare a little of it to those

who must work all the time. If any one will take the trouble to keep an account of the money spent in fees during a journey, it will not usually be found to amount to a very tremendous sum, and it will certainly have added much both to the comfort and the pleasure of the traveller.

As the social life of Europe has been slowly developed through hundreds of years, it is but natural that it should have many more rules than we have found necessary; in fact, it is as much a game of skill as whist or chess, and when we go abroad we must try to play as well as we can. We are not expected to be especially adroit, but we may at least avoid making ourselves noticeable by ignorance on some points which seem to a European matters of course.

It must not be supposed that everything is stiff and formal in Europe. On the contrary, within certain limits, social intercourse is simpler than in America. No restrictions press so hard as those which are not recognized, and in countries where everything has been long ago defined, it is easy to fall into grooves.

The rule about chance acquaintances is that they must never, except under extraordinary

circumstances, be made in the street or in a museum or gallery; on the other hand, any one who happens to be in the same railway carriage may speak to you, it being distinctly understood that the acquaintanceship need go no farther. For instance, you may travel for five or six hours with a party of people, may lend them your newspapers and borrow theirs, and talk about the scenery or anything you like. If you happen to see them the next day, you may bow to them and they to you, but if you meet the day after, even that is not necessary.

On board ship, also, there is an unwritten law that any one passenger may speak to another, but this does not bind them to know each other after landing.

Before taking your place at a table d'hôte, you should bow slightly to the other persons at your table, and also when you get up to go away. People who omit to do this are thought very rude on the Continent, especially in Germany.

If you are next a stranger at table, it is allowable, and indeed polite, to talk with him or her; and if your neighbour is a man it is your place to speak first.

It is usual to say "good day" when you go

into or out of a shop in France, Italy, or Germany, and nobody thinks it strange if you carry home a small parcel, but that is not the custom in England, any more than it is to greet the shop-people. A servant on the Continent, especially if you stay some time in an hotel or apartment, expects, or at least likes, to be bidden "good morning," but an English servant would not understand it, nor is it good manners there to bow to the salesman of a shop in the street, no matter how well you may know him by sight; the corresponding person on the Continent would be pleased, but in England it is considered that business and personal relations are entirely distinct, and that the man who serves you in a shop has the same right as yourself to choose his acquaintances outside it. This really laudable sense of personal dignity is often mistaken by strangers for either stiffness or servility.

In England, as with us, a woman bows first in the street; but on the Continent the reverse is the rule, and men speak first to women. The American custom that a man walking with a woman should always keep himself between her and the gutter is not known in Europe; a woman's place is invariably on a man's right

hand, whether walking or driving. If you walk or sit on a man's left in Germany, it amounts to an admission that you are of a decidedly lower class. An older woman always sits on the right of a young one, and if you are paying a visit to a German lady, or to a Frenchwoman of the old school, you will be invited as a courtesy to sit on your hostess's right, but it is understood that you will give up your place to the next visitor who comes after you.

In making calls in Europe, cards are left only for the married women of a family, as a girl is not supposed to have separate social recognition until she marries.

Of late years manners have everywhere become so much more democratic that it is not now so unusual as it used to be to see young girls going about alone or together, and, as a general rule, if a woman will dress quietly, walk quickly, and look ahead of her, she will not be molested; but if one who is strikingly pretty and showily dressed saunters slowly along, looking into shop windows and also staring at the passers-by, she will very likely be followed by some man who is willing to take the chance of possible amusement; nor is he altogether to blame, because the nice women whom he has

known have not laid themselves open to such misunderstanding.

The frank, level gaze with which the American girl, not thinking any evil, meets the eyes of men who are strangers to her is always startling to Europeans. Ladies in Europe, especially on the Continent, dress quietly when walking, and wear very little jewellery in daytime. The mistake our women often make is in copying the clothes and manners of people who are not ladies at all.

The rule of the road in England is that you pass to the left when riding, driving, or bicycling, but when on foot to the right as with us. In France, Germany, and most of Italy, one passes to the right, but you cannot always be sure; there are right and left-handed cities and districts, so you must keep your eyes open if you are bicycling or doing anything where you need to know the local custom. Many of the older towns have neither curbstone nor sidewalk, consequently nobody on the Continent hesitates to walk in the street itself for any distance.

When driving in small parks, such as that of the Villa Borghese in Rome, you bow to an acquaintance the first time you meet her



carriage, but not after that, the reason being that people usually go round more than once, and if they had to speak each time they met their friends, they would be obliged to keep nodding like Dresden china mandarins.

Every American who leaves his own country should begin by going to England, for several reasons. In the first place, while the transition is marked enough, it is less violent than if one is suddenly pitchforked into a place where the language, as well as all the customs, are unfamiliar; and then, although we have become different in some ways from the English, we are many of us descended directly from them and have a common inheritance in their past. Then, too, most things in England are on a small scale, individually, compared to the Continent, and should therefore be seen first in order that they may produce their due effect. Some of the English cathedrals are extremely interesting and beautiful, especially if one comes to them with no standard of comparison; but after Chartres and Rheims and other examples of Gothic art in France, even Canterbury and Ely look small, and one realizes that they have been stripped of much that gave them meaning centuries ago. Nor does our

interest in England stop with her great historical monuments. The lanes where Shakespeare walked, the churchyard where Gray wrote his Elegy, and hundreds of other places, are full of associations for us, and we are right to make pilgrimages to them.

One of the great faults in the modern American, as it was in the old Athenian character, is lack of reverence; and anything which has a tendency to develop that sentiment should be sedulously encouraged. It does not make the least difference that thousands of people before we have been moved as they stood in the little church at Stratford-on-Avon, or in Canterbury Cathedral, where the Black Prince lies, with his helmet and shield hanging over him; if we also feel a thrill, it means that we have in us the capacity to be stirred by the memory of words and deeds which were higher and nobler than anything which we shall say or do in all our lives; and although we are told that no man by taking thought can add to his bodily stature, it is certain that the best aid to mental growth is a healthy sense of our own littleness.

## PRELIMINARY READING

### A FEW GENERAL WORKS ON ART

Those marked with a star (\*) are of portable size, and useful for reference.

Principles of Art, J. C. Van Dyke. Hunt & Eaton.

Part I. Art in History.

Part II. Art in Theory.

\*How to Judge of a Picture, J. C. Van Dyke. Hunt & Eaton.

Art Topics, Sculpture, Painting, Architecture, C. S. Farrar.  
C. S. Farrar & Co.

History of Art (2 vols., trans.), W. Lübke. Dodd & Mead.

History of Sculpture (trans.), W. Lübke. Smith Elder.

\*Introduction to Gothic Architecture, J. H. Parker.  
Parker & Co.

Architecture for General Readers, H. H. Stratham.  
Chapman and Hall.

A Text-book of the History of Architecture, A. D. F.  
Hamlin. Longmans.

Handbook of the History of Art (trans.), F. Kugler.

History of Painting (2 vols., trans.), F. Kugler.

History of Sculpture (trans.), F. Kugler.

\*A Concise History of Painting, Mrs. C. Heaton. (Bohn  
Library.) Macmillan.

Lives of the Painters, Vasari. (Bohn, 6 vols.) Macmillan.

Encyclopædia of Architecture, J. Gwilt. Longmans.

History of Architecture (4 vols.), J. Fergusson. Murray.

Talks on Architecture (2 vols., trans.), Viollet-le-Duc.

Dictionnaire de l'Architecture (10 vols., invaluable for French Gothic), Viollet-le-Duc.

L'Architecture et la Peinture en Europe, A. Michiels.

European Architecture, Russell Sturgis. Macmillan.

Sacred and Legendary Art, Mrs. Jameson. Longmans.

Legends of the Monastic Orders, Mrs. Jameson. Longmans.

Symbolism in Christian Art, F. E. Hulme. Macmillan.

\*Saints and their Symbols, E. A. Green. Sampson Low.

#### BOOKS RELATING TO CERTAIN PERIODS

Introduction to the Study of the Middle Ages, E. Emerton. Ginn.

Medieval Europe, E. Emerton. Ginn.

The Holy Roman Empire, J. Bryce. Macmillan.

The Renaissance, Walter Pater. Macmillan.

Renaissance Fancies and Studies, Vernon Lee. Putnam.

Kunst und Künstler des Mittelalters und der Neuzeit, Dr. F. Dohme.

Die Kulturgeschichte des Mittelalters, Dr. Grupp.

Cultur der Renaissance, J. Burckhardt.

Die Spät Renaissance, G. Ebe.

Geschichte des Barockstiles, P. Gurlitt.

History of Modern Europe (3 vols.), C. A. Fyfe. Holt.

Governments and Parties in Continental Europe, A. L. Lowell. Houghton, Mifflin.

## PREPARATIONS FOR THE JOURNEY

THE most important matter to decide is how much you can afford to spend while you are away, and it is well to subdivide the sum likely to be at your disposal, until you know about what may be allowed for each week, or even each day. The reason for so doing is simple. Long journeys from one place to another are expensive, but stopping-places may be planned in which you can make good use of your time while your purse is recovering breath for a fresh start; and if you avoid retracing your steps more than is absolutely necessary you will be able to see more, and spend less. It is not possible to lay down any hard and fast rule as to what your journey ought to cost, because that depends upon your scale of expenses. Young and strong women can get along on two dollars a day each; but five dollars is the least sum which an older woman should allow herself, if she wishes to be comfortable.

There are some obvious advantages in buying a circular ticket through Cook's or another of

the travelling agencies. Not only can you tell exactly what your tour will cost, but you are taken care of everywhere by thoroughly efficient machinery ; and if you know nothing of any language except your own you will probably profit more by your trip than if you try to wander about alone. The disadvantage is that you must follow the route you have chosen, thus necessarily sacrificing that ~~sense~~ of freedom which adds so much to a holiday.

In any case, I strongly advise you to go to Cook's offices, which are to be found in almost every city, for your railway and steamboat tickets. They will cost a fraction more than at the stations, but it is a great convenience to be able to get them beforehand, and it often happens, if you want to secure sleeping quarters or especial accommodations for a long journey, that you can do much better by dealing with the railways through an organization with which they do an immense amount of business, than if you try to do so on your own account. Cook's interpreters are on duty at all large stations, and you will also probably find it convenient to use them, but do not forget to tip them for their services, as they are supposed to be there only to assist their employer's parties.

## LETTERS OF CREDIT

The traveller's checks issued by the American Express Company, Brown Brothers, and probably other firms, for fixed amounts of ten, twenty, fifty, and a hundred dollars are very convenient and cost only half of one per cent; but the old-fashioned letter of credit, which costs one per cent over the regular exchange and war tax, has many advantages for women. In the first place, it is a sort of general introduction from the banker who issues it to all his correspondents, and in case of any accident in a foreign town, such as, for example, arrest for ignorantly breaking some ordinance, or a sudden attack of illness, a banker in good standing may be quite as useful as the resident consul, even supposing that there is one in the place.

Letters of credit are not usually given for a less sum than five hundred dollars, although exceptions are sometimes made. Your letter of credit is by far your most precious possession, and should be carried so carefully that there is but little chance of losing it. Each one issued has a number of its own, and this number should be entered in at least two different

places; once, for instance, on a card kept wherever you carry your ornaments, and again in a note-book or diary. If it happens that your letter is lost or stolen, you should telegraph its number to your banker, who will notify his correspondents not to pay anything on it, and you will lose nothing.

The question of whether it shall be taken out for English or French money depends somewhat upon whether most of your time is to be spent in Great Britain. If it is, it will be more natural to draw your money in pounds, shillings, and pence, and a certain weight of credit attaches everywhere to English gold; but, if the principal office of your banker is in Paris, and you expect to be chiefly on the Continent, it is simpler to deal with francs and centimes, especially as we are used to a decimal currency.

The person to whom a letter of credit is made out puts her signature on it, and it should certainly be also signed by another member of the party, as then two people will be able to draw money on it instead of one. In case of severe illness, or death, great inconvenience may be caused if the only signature on the letter of credit is that



of the person who can no longer write her name, as the others may be entirely unable to get money.

The great majority of people now never think of taking out a passport for ordinary European travel, but they are still useful as a means of identification, and are regarded as a proof of their owner's respectability. A registered letter will almost always be handed over at once if you produce a passport, and at small custom-houses it has a very good effect, so that, on the whole, it is well to provide yourself with one. Passports are issued by the State Department at Washington, and any banker can direct you to a broker who will get one for you; but if you live in the city of New York it is very easy to procure one for yourself. On one of the upper floors of the General Post-Office building there is a United States Court and adjoining the court-room you will find an office where you make your application, and in a few days the passport comes back from Washington, duly signed by the Secretary of State. It costs four dollars, and before it is handed to you it must be signed by some one able to identify you, in order to make sure that it goes to the rightful

owner. For this reason you should take a friend with you when you go to claim it.

A passport is good for two years, and may be at the end of that time renewed for one dollar.

#### STEAMERS

Your choice of an ocean steamer will naturally depend a good deal upon your feeling regarding the voyage and also upon the amount of money you can command. If you look upon the crossing as a horror to be got through with as soon as possible, if you have plenty of money and like the chance or certainty of fashionable fellow-passengers, by all means take one of the "ocean greyhounds." A note to the offices of the various companies will bring you fat envelopes full of plans and price-lists, for the competition between the lines is very keen, and by advancing or retarding for a little while the date of your sailing you may strike the "off season," when passages are considerably cheaper. All companies make a reduction of about ten per cent on the round trip if you take a return ticket, and it is sensible to do so if you can engage your homeward passage definitely on a ship of the same line at the time you sail from America. If, however, you

are not sure just when you are coming back, it is better not to bind yourself by a return ticket, as without it you are free to choose any line which suits you best as to date and accommodation. Besides, it is asking almost too much of human nature to expect that, in a crowded season, you will be given as good rooms, paying ten per cent less, as a person without a round trip ticket, who will pay the whole fare. In whatever ship you may choose your cabin, there are a few things to be thought of. There is less motion in the middle of the ship than at either end of it. The gentlemen's and ladies' toilet rooms are usually on opposite sides, and it is well to be tolerably near the latter, but not next door. And you should also avoid being too close a neighbour of the pantry or the barber's shop.

If your income is limited, it certainly seems more sensible not to spend too much money on the voyage, but to have it for the other side; and slow steamers are often steadier, and therefore more comfortable for bad sailors, than very fast ones. The rooms are also larger in many cases, and that is a great advantage. A good-sized cabin on the upper deck, with plenty of fresh air, and room to turn round in, may

mean the difference between happiness and misery to its occupant, and insure her landing in good condition to go on with her journey. This last is an important consideration, as protracted seasickness and its consequent starvation are most fatiguing, and it is sometimes weeks before the sufferer is really well again.

. It is customary to pay a deposit of twenty-five per cent of the passage money when you engage your passage. This payment secures your berth up to three weeks before your sailing, at which time the full amount of passage is usually paid. You cannot secure a room to yourself unless you pay two fares; this rule, however, does not always hold in the dull season, and sometimes after the vessel starts it is possible to make an arrangement with the purser by which you may be alone in a cabin without paying extra, although it is never safe to be sure of it.

You may buy your ticket from New York through to London, Paris, or Bremen, and if you wish to stop on the way between the port and your final destination, the luggage will be sent on to await your arrival.

When you finally go to pay for your steamer ticket, be careful to get a number of labels for

your luggage, both for that which is to go in the hold and also for the steamer trunk and small pieces which you keep with you in your cabin, and be sure you take more of the latter than you think you are likely to want, as you will find that packages multiply like rabbits in the last days before you go, and if friends send you butter, fruit, etc., before you leave your house or hotel, it will run no risk of being lost in the scramble of getting on board if each box or basket has a label with your name and cabin number plainly thereon.

The custom of loading travellers down with eatables, as if they were going to cross the Great Desert, has gone out to a great extent, but still there are a few things which add to one's comfort considerably. To people who are fussy about butter, that on board ship is never more than fair, and a small tin kettle of some which is really good may be put in charge of the pantry steward, who will keep it in the ice-room, and your cabin or table steward will bring it to you, or put it at your place at each meal. If you can have it made up before you start into little separate balls, so much the better, as it will last longer and look prettier than if blocks are chopped off the large pat each time you want it.

Fresh eggs and fruit are both great luxuries, the latter being almost necessary to health, and you may like to have a small tin box of plain biscuits or crackers (not sweet) in your cabin, as if you are well at sea you are usually fiercely hungry, and if not, you will often feel faint and "gone," and should not allow yourself then to be without food. Peppermint lozenges are an excellent tonic for most people when they are beginning to get over seasickness.

If you drink coffee, you should certainly take with you, wherever you go, a few vanilla beans, a small bit of one, an inch long or less, broken off and dropped into a cup, will take away the bitter taste which is so common when coffee is not good, besides giving it a pleasant smell and flavour. Half a dozen beans are plenty to start with, as you can get them easily in any large town, and their odour is so aromatic and pervading that, unless you want everything which comes near them to be flavoured like a pudding, you had better keep them in a long glass bottle, wide at the top and with a metal cover which screws on tight, like those made to hold tooth-brushes in travelling-bags. You may find them at any large shop where they sell different sorts of bottles for chemists. If you are particular

about your tea you may take your own, and the table steward or your stewardess will have it made for you.

### FOREIGN MONEY

At any banker's you will be able to get the address of a reputable money-changer, and it is a good plan to buy some foreign money before you start. It is true that American money is taken on any of the ocean steamers, but the currency of the country to which the steamship line belongs is the official medium on board; your bills are made out in shillings on an English boat, in francs on a French one, and in marks on a German. Now if we consider our quarter-dollar as answering to the shilling, franc, or mark, for purposes of tips on board ship, you can easily see that you will save money by giving the foreign coin instead of its American equivalent; a shilling and a mark are, roughly speaking, twenty-four cents, and a franc only a little over nineteen.

It is also a convenience to have some small change of the country at which you expect to land; in fact, old travellers usually keep a little of the money of each country, for convenience' sake if they should go back to it, and they are

also careful to take some American money abroad with them, for immediate use when they come home, as the New York or Boston hackman or truck-driver, although probably himself an emigrant, will strenuously object to taking foreign tribute.

If you buy a little money of each of the countries to which you mean to go, you will be able to familiarize yourself with the look of the different coins before you must actually use them.

#### LUGGAGE AND BELONGINGS

Trunks, or "travelling boxes," as they are called in England, are cheaper in Europe than here; but not better than those of our good makers, and it is always false economy to buy cheap trunks, if you mean to use them for travelling, as these have a way of giving out and coming to pieces just when it is hardest to mend or replace them. Of course, if you are going to carry a lot of clothes about with you, and spend some time in cities or in making visits, you will need the same wardrobe that you would at home, and large boxes to hold it; but even then do not try to drag about the huge arks with which some Americans still advertise their nationality—not because you



wish to renounce yours, but because you will find them inconvenient, as Europeans are not used to handling them. They are also very cruel to porters, as hotels, except the largest, have no freight elevators, or "lifts," as they are called in Europe, and all luggage is carried by hand, often up and down many stairs. Basket trunks, or "dress boxes," are useful in England, but not to be recommended for the Continent, as there are clever thieves who make it a business to slit the covers, push the osiers apart, and take out any small articles of value. Dust also sifts into them easily.

It is better to have two small pieces of luggage rather than one large one, as it is easier to get about with them, and also cheaper to take only a small trunk or large valise if you are going off anywhere for a few days, while, if you are invited to make a visit at a private house and appear with a very large box, you will simply be regarded as an unmitigated nuisance.

It is not a bad plan to take all your belongings in one trunk from America, and then buy two small ones after you land, if you need them. In England you are entitled to one hundred and twelve pounds weight of luggage on a first-class ticket, eighty pounds

on a second-class one, and sixty if you go third-class, but there is seldom any charge unless you have an exorbitant amount. In France you are allowed thirty kilos, or about sixty-six pounds, on a ticket of any class; and in most parts of Germany, fifty pounds; but in Italy, Belgium, Holland, and Switzerland every pound of luggage must be paid for, and at so high a rate that it is a serious item in one's travelling expenses. In Italy, for instance, to take one hundred kilos, or two hundred pounds, weight of luggage from one place to another will cost exactly as much as a third-class ticket for the same distance.

If you intend to wander about all day and go to bed early, it is perfectly practicable to travel comfortably with one medium-sized trunk, although you may be rather crowded in the matter of underclothing. With two cloth tailor-suits, one thicker and one lighter, a good silk or satin skirt, and a few blouses, or shirt-waists, one is well enough provided for sight-seeing and the table d'hôte, but if you wish to go to the theatre you will need an evening wrap, and if you stop to rest for a day or two, some sort of house-dress or teagown

is a luxury. It is almost impossible to say how much or how little luggage you should take, as that depends entirely upon what represents to you necessities. The best sort of travelling petticoat is silk of a good quality, but many pretty ones are also made of coloured cotton stuffs, and if you have any decent enough to get you across the ocean, you will be able to find them either in London or Paris at less cost than at home, because the work-people are paid so much less.

If you are wise you will wear very simple underclothes while travelling, as they will receive very hard usage from the washerwomen. Indeed, the use of chemicals to save time and labour is almost universal in civilized places, and in those which are out of the way the linen is pounded on stones, so that between these evils it soon gives up the struggle, and you go about in rags.

It is difficult to see why any one should think it necessary to have her name and home address put on her luggage in full, as it is of no use, and only serves to make her conspicuous, which is always disagreeable to a lady, besides offering an opportunity to adventurers. Initials are enough, but it is useful to have some simple

sign, such as a cross, a round spot, or a star, painted in red on either end of a trunk, near the lettering, in order to be able to find it more easily. Red corners are also a good distinction. Probably many railway porters, on the Continent at least, cannot read, but if you point to one piece of luggage with such a mark on it, and hold up as many fingers as there are other pieces like it, you will find it has as much effect as the most eloquent harangue. One of my travelling companions devised a simple method for distinguishing the keys of trunks, which you may find useful in case you are bringing home several pieces of luggage, or have an accumulation of it for any reason. She collected ends of narrow ribbon of very bright colours, then cut each piece in two, and tied one half tightly through the loop of the key, and the other as firmly round the hasp of the lock, or through one of the side clamps which are on nearly all trunks now. The result was that at a custom-house, or on arriving at an hotel with scant time to dress for dinner, or when, at the last moment before starting, a trunk had to be opened, the key with the bit of green ribbon on it seemed waiting with sentient eagerness to open the trunk on which was a scrap of the same colour;

and all keys in their natural state all look more or less alike, the saving of patience and temper was incalculable.

Each person should have a steamer trunk, and if of fair size it will be more useful after landing than a very small one. A large, dark-coloured canvas bag, or "kit," with a lock, such as all good trunk-makers sell now, is practical for soiled clothes, as they may be stuffed into it, and kept by themselves. A canvas cover with straps, in which the rugs and shawls of the party may be neatly rolled, will keep them from the dust of travel; and still another canvas case is advisable for holding umbrellas and parasols, which otherwise soon get badly chafed and shabby-looking. A very stout valise, preferably of sole leather, to carry only books, is a great convenience. One needs guide-books, for instance, and they accumulate rapidly, and are bad neighbours to lighter articles if carried in an ordinary trunk, besides being inaccessible just when they are most wanted. But if you have a valise for them, you can keep it open until the last minute at a hotel, and then take it with you in your railway carriage, and surround yourself, if you have a long journey, with any kind of literature,

besides saving the considerable sum which they would have cost if paid for as luggage. To be sure, they will add to the amount of the tip which you must give for carrying small articles in or out of a station, and we were often amused by the surprise of the porter who caught hold casually of the book-valise, to find it apparently filled with lead. A bag of netted hemp, such as children carry schoolbooks in, will be another blessing. It is certainly not pretty, and the "smart" member of your party will probably jeer at it; but it holds together all the newspapers, time-tables, and magazines, which otherwise delight to flutter about the deck, or hide in dark corners of the carriage, or scatter from your arms on a station platform. If you can photograph at all, a camera will be not only an amusement, but valuable because you can have, by its help, an illustrated journal of your travels. As a rule, local photographers take only objects of obvious interest, such as churches and palaces; if you want details of architecture, or bits of scenery, you must take them for yourself. The "Daylight" Kodak, 5 x 4, is an easy size to carry, and in all large cities you can get Eastman's films, or have them developed.

People going to Europe for the first time are usually, like the expectant mothers of first babies, showered with all sorts of presents from friends who are often more kind than practical. Elaborate "housewives," with rainbows of sewing silk and rows of fine needles, or writing cases with beautiful penholders and tiny ink-stands look delightful; but black shoe-thread and big needles may not be forthcoming from the former when you want them, and you will be lucky if the ink only dries up, and does not leak over your other belongings.

If any fairy godmother offers you a travelling-bag, fitted with toilet things, beg her to let you wait and get it in England, which is their native country, and where they are cheaper than here. With us their weight is against them, as one must often carry one's own hand luggage; but that need never happen on the other side of the water.

Of all white elephants, a large and heavy bag or dressing-case crowded with a number of fittings to which the beneficiary had no choice is the worst, especially as no two women ever want exactly the same things in travelling. One who sunburns easily is wretched without the lotion which she always

uses; another does not care for that, but wants to have a bottle of smelling-salts or a box of cold cream, or some special clothes-brush, or hair-curling lamp to which she is attached, where she may be able to put her hand on it. The only sensible thing to do, therefore, is to choose among your belongings those which really add to your daily comfort, and then proceed to build a bag round them. Each little bottle or box, button-hook or nail-file, should have its leather cubbyhole or strap in which it is always to live when in the bag. By taking them out and putting them back constantly you will soon learn to do it mechanically, and if you have forgotten anything, its empty place is there as a mute reminder, which will often prevent you from leaving it behind.

A soap box or case is always included in the fitting of a good bag, and is very necessary, as soap is never furnished in Continental hotels.

A dressing-case of linen, or some such stuff, with different divisions, which is what most people have, and which will go in any bag, is just as useful as a more elaborate arrangement; the point is that there should be a settled place for each of your toilet articles in order to keep them together. You cannot get along without



a hand-bag, and do not make the mistake of choosing it too small, or of leather which will easily become shabby; russet or black pigskin or morocco is very serviceable. Here are a few suggestions as to its contents:—

Keep an ordinary paper-cutter, not so fine that it would be heart-breaking to lose it, and also a common wooden pencil, slipped under little straps or loops just inside the top, so that they may be reached in a moment without having to burrow after them.

A cheap stiff fan which will stay folded, and a thick gauze veil in case of excessive dust, will lie peacefully in the bottom and give no trouble if they are not wanted. A small bottle of brandy or ginger ought not to be omitted. A folding silver fruit-knife is a luxury, and there are several kinds of travelling drinking-cups which do not take up much room and are often a great convenience. A little "housewife" or sewing-case, with glove and shoe buttons, a thimble, safety-pins, cobbler's thread, and a plaited tress of sewing silk for mending, is almost indispensable. With the present fashion of coloured petticoats and various blouses it is perfectly possible to be twenty-four hours away from your trunk, if the hand-bag is large

enough to hold, besides your dressing-case, a nightgown, another blouse, stockings, and some handkerchiefs. Now these are rather intimate garments to display to casual eyes every time the bag is opened; but they will pass unnoticed, and furthermore be kept quite clean, if they are carried in a simple case like those made for handkerchiefs, but of some quiet colour, and another little bag in which to slip soiled handkerchiefs is also useful.

Many people keep their reserve money and such valuable ornaments as they carry with them, in a belt or pocket which they wear all the time. Should you not wish to do this, get a small tin box with a Yale lock, make a dark flannel cover for it, so that it will neither attract notice nor chafe your other things, and let it live always in your bag. The keys of this box and of the bag should be in some place always easy to get at, and you should see that your bag is locked in hotels, or if you leave it in the parcel rooms of railway stations.

Low shoes are so much worn now that one's feet do not feel tired after a long day's travelling as they used to do from buttoned boots; but if one means to stop over night, room may be made in the bag for a comfortable and yet

nice-looking pair of slippers, and these should also have a dwelling-place of their own. The patterns for shoe-bags are many, but one of the best seems to be a case like a large envelope, of brown linen, or some such material, bound with braid, and with a pointed flap which buttons over, as an envelope is shut.

Or else there need be no case or bag at all, but a piece of stuff about eighteen inches square, bound all round, with two ends of tape or braid left loose at one corner, in order to tie the shoes up into a neat parcel. To be convenient it is by no means essential that a travelling-bag should be very expensive, but it is worth while to give a little thought and spend a little money on something which will make a decided difference in your daily comfort.

A large "steamer bag" of stout linen, with different divisions, is almost necessary for use in one's cabin, as it keeps together conveniently handkerchiefs, underclothes, and countless little things which otherwise have a tendency to stray. Pack this bag quietly at home with the things which you think you will be most likely to want for the first few days after you sail, and put it in your steamer trunk, all ready to hang up when you go on board. Into one of

the pockets slip a few small screw-eyes with sharp points, so that in case you are not able to pin it on the back of the sofa in your cabin, you may screw it into the woodwork in some place where it will do no harm.

Provide yourself with two bags of checked gingham, or some stuff of that kind, for your soiled linen; you can thus send one to the wash, and have the other to use while the first is away.

A simple, thin, flannel dressing-gown which you may wear over your nightgown at sea, or if you think a hotel bed is not entirely dry, is indispensable, as well as a pair of knitted slippers to wear in your berth or whenever you feel chilly, but not quite cold enough to need a hot-water bottle. You should also have another dressing-gown or wrapper of some quiet colour, in order not to be too conspicuous when you go to the bath-room. A travelling cloak of some kind should be a constant companion. Nine times out of ten it is a great nuisance and terribly in your way, but on the tenth it will prevent your taking a bad cold, which is more of a nuisance still.

As to writing materials, experience has convinced me that the most practical thing to have

is a separate inkstand, big enough to hold a good supply of ink (those of rubber, with screw tops, are excellent), and a large plain leather blotting-book, with a strap for your penholder, and a pocket in one cover, in which you may keep your paper. Postage-stamps may be bought in any hotel, and will travel best in a small flat leather book with oiled paper leaves and a button catch, which will also slip into this pocket. If you are in the habit of writing on your knee, one of the lap-boards which now come in all degrees of elaboration may be just what you want, but the inkstands for them are as a rule microscopic, and they are apt to have more fittings than you will really need. Travelling is something like cooking; the better a cook is, the fewer utensils she needs outside the necessary tools of her trade; and the more you go about the less you will care to accumulate things on the chance of their being useful.

All the same, there are some belongings which will add distinctly to your comfort. Besides the little housewife in your bag, you should take some extra buttons like those on your underclothes, some black sewing-silk, fine and coarse, and some elastic if you are likely to need it. A tape-measure with inches on one side

and centimeters on the other may be bought at most good thread and needle shops, and let me recommend you to take it with you if you go to buy stockings anywhere outside of England, as, unless you do, the wily salesman will probably persuade you that he has given you just your size, and you may either find your purchase in wads about your toes and folds around your ankles, or else not be able to get your foot into it at all; for nothing lends itself to deception with such glee as a stocking,—especially if it be silk,—except perhaps a collar, and if you must buy the latter the measure will again be useful, unless you want to know how it feels to be garroted. One meter corresponds to thirty-nine inches, which is near enough to our standard if you are only getting a yard or two of ribbon; but if you buy twelve meters you must reckon that you will have thirteen yards.

A great many useful articles may be carried in a small box, and if it is of tin, so much the better—I know one originally meant to hold dry ginger which has crossed the ocean several times with credit to itself and comfort to its owner. Hotel porters now understand pretty well how to take care of russet shoes, but if you have any special dressing for your black

ones you had better carry it in another little tin box, and take care of them yourself, for if you put them outside your door they will probably be blackened like a man's. Some American patent medicines and toilet articles may be found in every large European city; but if you have any convenience or remedy to which you are attached, and which does not take up much room, by all means take it with you, for it is a nuisance to go chasing about in strange places for prosaic trifles when you might better be using your time in seeing something worth remembering.

Very few American women can find ready-made shoes or boots to fit them in Europe, even if they are in the habit of doing so easily at home; the shape of our feet seems to be peculiar. It is therefore better, unless you are going for a long time, to take enough to last until you come back, especially as it is extremely fatiguing to stand about while sight-seeing in shoes which are not comfortable.

It is also difficult to get good thin rubber overshoes, and as they are not bulky you will be wise to carry a pair.

A rubber hot-water bottle with a separate flannel coat (because chambermaids are likely

to get the cover wet if it cannot be taken off) should go with you everywhere, and a small funnel is useful for filling it; a tin box of mustard leaves may also prove invaluable. A clinical thermometer is another almost necessary article, and be sure that it is well tested and accurate. Try to find room for a small medicine chest, or case, especially if you expect to be in out-of-the-way places. Of course you hope never to need anything from it, but it is better to bring it back unopened than to run the risk of needing it sorely. For possible general use the following things will be enough: A roll of adhesive plaster and a couple of small bandages; a bottle of cholera mixture; some quinine pills; a good liniment for sprains, and any pills or liquid which you are in the habit of taking to ward off a cold.

If there is any mild laxative in which you have faith, provide yourself with some of it, as you will find it useful in travelling, and especially at sea.

There are innumerable prescriptions for seasickness, each one warranted to be more efficacious than the other, and none of them is a panacea; but I have certainly had good results in my own case and with other people from



some little granules made by Dr. Burggraave, and belonging to what is called his "dosimetric" system. Those for seasickness are hyoscyamine and sulphate of strychnine, and you can get them at any good apothecary's, in boxes each of which contains a number of tiny bottles of the granules—the hyoscyamine is brown and the strychnine white. If a person knows that she has any constitutional weakness of the heart, she ought never to experiment with any drug except under her physician's orders; I merely say that, of all the various remedies for seasickness which I have seen tried, these granules seem to be among the most useful, and they are certainly easy to carry.

Be sure that any prescriptions you take with you are legibly written. In all large cities there are American and English pharmacies, but it is better not to get anything complicated made up outside of them. "Grains" are unknown in the Continental pharmacopœia, "grammes" being used instead; and as a gramme is equivalent to about fifteen grains, in the case of a powerful drug a mistake would be fatal.

As to thermometers, the English use Fahrenheit's, as we do; while the Centigrade is univer-

sal on the Continent, except in Russia, some parts of Germany, and Switzerland, where Réaumur's is used. The Centigrade or Celsius thermometer reckons zero as freezing and one hundred as boiling point. Réaumur's starts in the same way, but reckons boiling point as eighty, whereas Fahrenheit's, the most irrational ever made, reckons freezing at thirty-two and boiling at two hundred and twelve.

If you are in the habit of consulting a thermometer, take one with you on which the three different scales are marked, and this you can get at any good optician's. Should you not care to do this, you will find an illustration of one at the back of this book; if you see in a Paris newspaper that the thermometer is ten degrees Centigrade, by looking at the illustration you will find that equal to fifty degrees Fahrenheit, and you will thus know how warm or cold you ought to feel. As the degrees of the Centigrade thermometer are so much larger than those of the Fahrenheit, the intervals between them are reckoned in tenths. This is worth remembering in case you consult a foreign physician.

Even if you are travelling with very little luggage, you can find a corner in your bag, or in a trunk which will be always with you, for

one of the small alcohol lamps or "Etnas," which are not larger than an ordinary tin mug, and may be found at any house-furnishing shop or department store. Take also a flat tin bottle with a screw top for alcohol. If you are fond of tea, with this lamp you can always make yourself a cup; or if you want a little hot water at any time, you are independent. There is still another reason for taking it. Many people are extremely careful about the water they drink, and yet peacefully brush their teeth from what they find on their wash-stands, which is not consistent, for microbes are invisible beasts, and one is as good, or as bad, as a thousand. If you wish to take every precaution, therefore, you should boil the water for your teeth, and then you may feel that you have done everything in your power to escape possible danger.

A portable rubber bath-tub is very little trouble, for it may be carried in the kit, and it will save its cost several times over. There are no bath-rooms in most foreign hotels, and a charge, varying slightly with the grade of the hotel, is always made for the tin tub which is brought into one's room. As this charge is usually only ten cents, the oldest or most

luxurious member of the party may be willing to afford that, and then any amount of cold water and a more or less generous supply of hot will be brought for nothing to the other rooms, and with a rubber tub you may be just as clean. There are endless patterns of these, and one of the best, which I have used for years, came from J. C. Cording, 19 Piccadilly. Those which inflate are at the mercy of the casual pin-prick, but in this one the sides are held up by something like whalebone, and it is very durable.

With regard to what clothes you will need on board ship, that depends a great deal upon the steamer which you have chosen. On some of the very fashionable ones women are now said to dress almost as much as if they were at home, but that certainly seems unnecessary. Heroines in novels are always described as bewitchingly lovely at sea, but to more ordinary mortals it is decidedly trying. Unless the hair curls naturally as tightly as a water spaniel's, it is soon blown into straight wisps, and a few days on deck will usually give a liberal coat of sunburn to the complexion. Girls on their first voyage often look as if the steamer had carried them off from the dock by

mistake; but, on the other hand, old travellers who keep old clothes for the ocean are apt to have the air of pauper emigrants; while one sometimes sees a despondent soul who gives up the struggle in despair and makes occasional visits to the deck in a large cloak worn over a flowered dressing-gown. A cloth tailor-made suit is by far the most appropriate, and one's shoes or boots should be particularly neat, as feet are nowhere more evident than at sea; rubber soles will make walking pleasanter and safer, as the decks are often slippery; and in case of damp weather it is well to have thin woollen gloves, as those of kid or dogskin soon feel clammy and sticky. Two woollen dress-skirts and two pairs of shoes are necessary, as in case you get wet, as often happens, it takes hours to have your things dried somewhere in the mysterious depths of the ship.

A proper hat for the sea is one that fits the head closely, is trimmed neatly with ribbons or stiff feathers, and has a slight brim to protect the eyes from the glare of the sky and water. It should also be turned up at the back in order that the head may rest against the steamer chair. Sailor hats with their stiff brims are uncomfortable unless one is always aggressively

well, and although yachting caps and "deerstalkers" are convenient, they are also extremely trying unless a woman is young and beautiful enough to wear anything. If people are able to go to the table at all they usually make an effort to dress for dinner; but for that a couple of pretty blouses and a black satin skirt or something of the kind are usually quite enough.

Wraps trimmed with fur are not particularly pleasant at sea, because if it is damp the fur sticks together and smells unpleasantly; if, however, you have an old fur-lined cloak which has begun to shed itself too liberally, you can make it comfortable for the steamer by covering the fur with an inner lining of thin silk or surah. You thus have all the lightness and warmth of the fur, and yet it will not get damp nor will the hair come off on your cloth frock.

Warm underclothes, a thick rug, and an extra shawl are always useful, as the Atlantic is apt to be more than chilly, even in midsummer; and a little cushion covered with dark silk, to hang on the back of your deck chair, will make it more comfortable, besides being a luxury afterward in railway carriages.

It pays to get a good steamer rug, as the cheaper ones are apt to be heavy and clumsy, and you had better take it on your travels, as it is often cold in the mornings and evenings, and if you drive at all you will need it. If you have a soft, thin shawl which is warm without being bulky, spread it over the top tray of your trunk and let it go with you: many a time you will be glad to have a little extra covering on your bed, without the trouble of sending for it.

If, before you sail, some friend offers to make for you anything you may want, ask her to hem some pieces of plain white muslin, or of some pretty flowered cotton stuff, large enough to cover the trays of your trunk, and to be well tucked in at the sides, to prevent the contents from jumbling about, as they love to do. Trifles like this scarcely seem worth bothering about, but they certainly add to one's comfort.

Although the mercury in European thermometers rarely rises up and down as many degrees in the twenty-four hours as we are used to, if you are travelling, even in summer, you will need a considerable range of clothing, to avoid catching cold. There are now many little spencers and underbodices, woven of cotton, silk,

or wool, which take up a very small space, either on the body or in a trunk, and you will find a few of them useful. They are considerably cheaper, I may say, in England or France, on account of our customs duties. If you have room in the bottom of your reserve trunk, you might take one of the folding waste-paper baskets which are made of cardboard covered with chintz. When the ribbons which hold the side-panels together are untied, they lie quite flat, and they weigh next to nothing. I only mention this as a possible convenience or luxury, because a waste-paper basket is never part of the furniture of a hotel bedroom, and after you receive your mail, or if you do any shopping, you will have a litter of paper and envelopes likely to vex a tidy soul, unless the weather allows you that handiest devourer of rubbish, a fire.

Take a supply of visiting-cards, even if you do not expect to make a call while you are away, as they are everywhere looked upon as a proof of respectability, less official than a passport, but almost as effective. Keep a few always with you in your card-case or pocket-book—and by the way, it is only Americans, I believe, who carry the latter in their hands. European



women tuck them away somewhere, which seems safer. If you mean to be moving about much, it will be sensible to order a number of large envelopes lined with linen, and with your name printed plainly upon them. Everything is usually addressed to your principal banker, either in England or on the Continent, and he will, according as you direct, either enclose all your letters to you, or run his pen through the address to him, and add the address to which you wish him to forward it. It costs more to have letters enclosed, because fresh postage must be paid; but it is much more satisfactory, as everything comes together in one large enclosing envelope, instead of having to be sorted piecemeal from the pile at each banker's where you claim them. If you leave your large envelopes with the first banker, he simply has to put the address of his correspondent wherever they are to meet you, and if your name is at all an uncommon one, it is a great convenience to have it clearly printed.

On most ocean steamers now there is a fairly good library, so that it is not necessary to lay in a stock of books for the voyage, even if you expect to be able to read, but a few novels and magazines of your own never come amiss, and

you can leave them for your stewardess when you are done with them.

A few years ago the traveller on his way to Europe might always be known by the steamer chair which stuck out proudly on the top of his luggage, and they still range themselves outside the trunk shops, a sure sign of spring. It is quite unnecessary, however, to burden yourself, as there is a company which has a stand on each ocean steamship dock, both here and in Europe, and a dollar or its equivalent will hire one for the voyage, after which you will have no further bother with it,—or else the deck steward will rent one to you after you go on board. In any case each member of the party should have one for herself. Take time to look them over and choose a stout one with a high back against which you may rest your head. Your card will be slipped into a little frame on the back, but if you are canny you will tie a small knot of some outrageously gaudy ribbon round the top rail, where you will be sure to see it every time you come on deck. On windy mornings, when the deck is at an unnatural slant, and it has required heroic courage to emerge at all, one little blurred card looks much like another; but

a yellow ribbon with a red border will cheerfully proclaim your chair to you, and will also protect it from those squatters who do not hire any for themselves, expecting to take advantage of the illness of other passengers.

## GUIDE-BOOKS, DICTIONARIES, AND NOVELS

BEGIN to collect your guide-books as soon as you decide where you are going. No matter how much you may have read about the places you mean to visit, such knowledge must necessarily be more or less disconnected, but in a guide-book you will find information in a highly concrete form; you can see just how many miles it is from one city to another, how long it will take you to make the journey, and all such practical details.

Then, also, if you have friends who already know the places you wish to visit, you can consult them much more intelligently if you have a book which will suggest questions, and which you may mark for future reference. Remember that it is no part of the business of a guide-book to make up your mind for you; it is written to be useful to as many different kinds of people as possible, and as you cannot be equally interested in everything, try to ask some one who knows your tastes

what you had better make a point of seeing, and what you may omit. There are several good Satchel Guides to Europe, but these are necessarily rigorously condensed, and on the whole, the best guide-books for English-speaking people are those of Murray, and the translations of Baedeker. Murray has excellent descriptions of scenery and objects of historical interest, and its literary quality is better, but Baedeker is rather more convenient to take about with you, and its advice as to the choice of hotels is fuller, and thought by some to be more accurate. Be careful to get the most recent edition of either as you can, on account of possible changes in routes, etc. Besides the volumes which include whole countries, Murray has a separate one for London and another for Rome, and Baedeker for London and for Paris. You will find one of these indispensable for use on the spot, as they tell you on which days the picture galleries and museums are open, how you can best see the most interesting sights, and altogether give you fuller information than is possible in those which must cover a larger field. If you are familiar with French, you will find the Guides Joanne and Guides Conty very good, especially for France, and

in both series there are a number of little monographs, one for each district or town of any importance, which are extremely cheap, and easy to carry. As a general rule, when you arrive at a new place, go to a bookseller and ask if there is not a local guide-book, as you will usually find that one has been written by an enthusiastic resident, which will tell you more than you can learn from any other source.

Do not throw away your guide-books when you are done with them, but send them home by post to some one who will give them house-room until your return, as you will find them delightful to refer to, and even a glance at their shabby backs will transport you to Cambridge or Avignon or Palermo as quickly as the wishing-carpet.

Hare's "Walks," in many different cities, are a valuable supplement to Murray or Baedeker, and while you may not agree with all of Ruskin's dogmas about art, he is worth reading in Florence or Venice or Amiens. Mr. Henry James's "Little Tour in France" is a charming companion in Touraine or Provence, and the descriptions in his "Portraits of Places" are to those in an ordinary guide-book what a real portrait is to a photograph.

Mr. Symonds and Mr. Howells have given many people pleasure by what they have written of Italy and Switzerland, and Miss Edwards's "Untrodden Peaks and Unfrequented Valleys" is a traveller's classic for the Italian Tyrol. These are only a few of the books which will add to your pleasure, and I have given the names of a few more, after my notes of the countries to which they relate.

As to dictionaries, the best small French one for general use is that of Bellows; Nutt's Conversation Dictionaries, for several languages, are also very good, but not easy to get in this country. The Tauchnitz dictionaries of French, Italian, and German are not too large to carry about, and those of Feller, the smallest of all, so far as I know, are wonderfully comprehensive, considering that they may be carried in the pocket—or might have been a few years ago!

In Baedeker's "Traveller's Manual of Conversation in Four Languages," you will find many phrases which you can easily learn by heart, and Messrs. Cook & Co. have published a handbook of the same kind which is rather smaller, but very practical, and which costs less.

There are some novels which it seems almost obligatory to read in the places to which they refer; for instance, in every bookseller's window in Florence you will find "Romola" in bindings of varying elaboration, and "The Marble Faun," and "The Last Days of Pompeii," are as evident in Rome and Naples. Well known as these are, I have put them into a partial list of historical novels (in making which my own memory was much helped by Mrs. Dixon's exhaustive "Subject Index to Prose Fiction"), and I have also ventured to add a few of Scott's, although we are now sometimes told that he is no longer read. If Scott's history is not trustworthy, that of the elder Dumas is still less so, and yet I strongly recommend you to read some of his romances, if you have not done so already, as you will get from them a brilliant impression of what France was like two or three hundred years ago. Among English novelists, G. P. R. James and Harrison Ainsworth have been handed over to the healthy omnivorous appetite of boyhood, and yet there are duller books than the former's "Cavalier," or the latter's "Constable of the Tower."

Jane Austen's novels are a mirror of English



middle-class social life in the last century, and you may get the same faithful reflection of it, as it was a few years ago, in those of a writer who, although he was not a genius, is now too little read—Anthony Trollope. Balzac created a world of men and women who were often rather types than characters, but when he put them in a setting of French provincial life, as in "Eugénie Grandet," or "Le Curé de Tours," the effect is of absolute reality, and this is true, although in a less degree, of some of George Sand's rural stories—"François le Champi," for example.

Even if you already know "Saracinesca," and the other volumes of the same series, there are some novels of Mr. Marion Crawford's which it is well worth while to read in the country which he knows as only a man can who loves it, and to whom the speech of its people is as his own. "Marzio's Crucifix" is unrivalled as a study of middle-class Roman society, which foreigners never see, and in many of his descriptions one feels how close he has come to the heart of the South.

Signor Verga, who wrote the story of "Cavalleria Rusticana," and Signora Serao are among the best known of the modern Italian novelists,

and many of their books have been translated into French or English.

The German historical novel is apt to be a somewhat solemn and conscientious production, but there are many studies of modern life, especially in out-of-the-way places, which are extremely interesting. I have only given a few of these, but if you are fond of German you will find out more, and I recommend to you the sketches of burgher-life in Berlin, by Dr. Julius Stinde, which are called "Die Familie Buchholz," and have been translated into English. They are broadly humorous, but the humour often deepens into satire, and the characters are developed with admirable simplicity.

## ABOUT BICYCLES

THE roads in Europe are almost everywhere excellent, and certain districts, such as the valley of the Loire, are especially well adapted for bicycling trips. It is not difficult to hire bicycles in any large place, but a woman who rides much gets used to her own, and may prefer to take it with her, especially as most of the best American makers have offices in the large cities, where any serious accident may be repaired. The steamship companies usually charge two dollars and a half for transportation, and the bicycle must be securely boxed or crated.

Messrs. F. O. Houghton & Co., steamship agents, 115 State Street, Boston, publish a concise and useful little pamphlet called "Bicycle Notes for Tourists," from which, by their permission, I have taken most of the following information. Brentano publishes a handbook called "The Cyclist's Continental Companion," which gives a summary of the principal routes in France, Italy, Germany, Switzerland, and

Holland, and Spurrier's "Route Book of Great Britain and Ireland," which is published in London, has good maps and clear instructions for the United Kingdom.

Before you start you should have your bicycle thoroughly overhauled and put in order for hard work, and find out from the maker whereabouts he has agents abroad. The number should be plainly stamped on some part of the frame which cannot be detached, and your name put on a plate where it may be easily seen. A bell, a lamp, and a brake are absolutely necessary. If you cover all the nickelled parts of your bicycle with vaseline before it is boxed for the voyage, you will keep it from rusting, and you had also better take duplicates of any parts which are liable to break, and could not easily be repaired in an out-of-the-way place.

The Cyclists' Touring Club of Great Britain and Ireland, commonly known as the "C. T. C.," is one of the largest athletic associations in the world, having a membership of about fifty thousand, and as it is international, and easy to join, you should certainly do so. Its chief representative in America is Mr. Frank W. Weston, Savin Hill, Boston, and the entrance fee

is thirty cents, the annual subscription being one dollar and thirty-five cents. Application to Mr. Weston should be made six weeks before you intend to leave America, in order to allow time for an answer from England, or if that is not convenient you may wait until you reach London, as there is no duty on bicycles brought into England. The executive offices of the American division of the C. T. C. are at 47 Victoria Street, Westminster, and the secretary is Mr. E. P. Shipton. If you are a member of the L. A. W., or of any recognized amateur bicycling club, no other reference is necessary; if you are not, you are expected to bring "reasonable and satisfactory proof of respectability and position," which it is not difficult to do.

The advantages of belonging to the C. T. C. are various. While in England you profit by special rates at the inns and lodgings frequented by members of the club, and pay considerably less for your maps and road-books.

When you first begin to ride remember with all your might and main that if you meet any person or vehicle you *pass to the left*. The habit of passing to the right is so ingrained with us that unless you are careful you may have a bad accident.

Membership in the C. T. C. is especially valuable if you are going to the Continent, as it entitles you to bring your bicycle free of duty into France, Belgium, Italy, and Switzerland, which will save you time, money, and much wear and tear of temper. Get all the information you can from the headquarters before leaving England, and keep your membership ticket where you will always be able to show it easily. For Italy, you must be provided with a special ticket; in Austria, you are also required to have a passport, and in Switzerland, a ticket, a full description of your bicycle, and a photograph of yourself.

The "Touring Club de France" corresponds to the C. T. C., and has at least many members. Its headquarters are at 5 Rue Coq-Héron, Paris, and its representative in America, Mr. F. S. Hesseltine, 10 Tremont Street, Boston. It is not difficult to become a member, especially if you already belong to the L. A. W. or the English Club, and the subscription is one dollar a year, with twenty cents extra for an official guide giving the names of hotels, repair shops, etc., where a discount to members is allowed. Your card of membership must have your photograph on it,

and the name and number of your bicycle, and we are told that you have only to wear your badge to be assured of courteous treatment everywhere. French railways transport bicycles as luggage, and are responsible for any damage to them, but you can collect a larger indemnity if you have a first-class ticket. The very considerable revenue derived from the annual license tax imposed on the bicycles of all permanent residents is used to improve the public highways, and to place danger signals on the crest of all steep descents.

In France, you pass to the right, as at home, but certain rules are more rigorously enforced than with us. You are required to have a gong or bell which can be heard for at least fifty yards. You must light your lamp as soon as the sun sets. The name and address of the owner must be on every bicycle. In crowded thoroughfares you must dismount and lead your prosaic steed, and you may not go on pavements or footpaths reserved for pedestrians, except in the country, if the roadway is being mended and is therefore impassible. If you are thus on a footpath you must moderate your speed if you meet any one. It is not allowable to form groups which may obstruct

the highway, and passing through a funeral or a military procession is strictly forbidden.

In each country there are formalities which must be observed, but if you are a member of either of the two great clubs you can easily obtain all the necessary information in regard to them.



## CROSSING THE OCEAN

BE careful to get down to the steamer in good time. The spectacle which may often be seen, of a cab galloping frantically along the dock, bearing a belated and haggard family who rush up the gang-plank just as it begins to move, is very amusing to those who look on, comfortably leaning over the rail, but not so pleasant to the people themselves.

As soon as you are safely on board go to your cabin and see that all your belongings are in it, and if not, try to find your cabin steward and set him to collecting them. Do not, however, attempt to see the purser for any reason until the ship starts, as he will be much too busy to be able to attend to you.

When the ship has drawn away from the dock, it would be pleasant, if the day is fine, to watch the river and enjoy yourself on deck; but if you are wise, and especially if it is your first crossing, you will go down into your cabin and get everything in order while there is no motion. Take off the frock you have been

wearing and fold it neatly, for everything that can get wrinkled or crushed at sea does so with delight; unpack your steamer trunk, put on the frock you mean to wear during the crossing, and put away in the bottom of your box the one you wore aboard. If the hat in which you mean to land is perishable, bring a band-box in which to keep it, as if you hang it in the wardrobe of your cabin its feathers and flowers will be apt to look decidedly melancholy after a week of damp salt air.

Settle your cabin as well as you can. Put your cologne bottle where you can get at it easily, and your tin of biscuits near at hand, and if you use one of the drawers above your washstand for your toilet things, be sure to spread something like a crumpled handkerchief in the bottom, or else as soon as the vessel begins to roll they will clatter and click together, to your exasperation. It ought not to take you more than half an hour to get settled, and unless the weather has been extraordinarily bad, you will scarcely feel any motion for the first two hours after you leave the dock.

It is hardly likely that you will be alone, and if you are not, arrange with your companion which berth she is to take, and how

you shall each best avail yourselves of the very limited space at your disposal. During the voyage, you must scrupulously respect each other's rights and be as considerate as possible; for instance, when you go to bed roll your clothes into neat parcels, and do not leave your skirts to swing to and fro with every roll of the ship, or your shoes to knock about on the floor.

Ring for your cabin stewardess, make her acquaintance, and ask her to send you the bath stewardess. Say to her that you hope to be able to take a bath each day, and choose the hour which will suit you best. Breakfast on board ship is usually from eight o'clock until ten, and people who know they are good sailors often take their baths early, as they would do at home; but those who are not sure to be so courageous should choose half-past nine or ten for their regular time, as one is usually awake by seven or half-past, and that allows a comfortable interval after one's tea or coffee and yet gives time to dress before luncheon.

When you have done all you can in your cabin, go in search of the steward whose business it is to seat people at table, and tell him you wish to be with your friends. This

he can always arrange, and if you are one of a large party he will probably give you a table to yourselves, or at least ~~see~~ that you are all together.

Find your way about the ship a little, and notice what staircase leads most conveniently from your cabin to the saloon or the deck, and also where the ladies' toilet room is. Then you will have done everything you can below stairs, and had better go to the deck, interview the deck steward, and tell him to take good care of you and to put your chair in a sheltered position every morning.

Heroic souls usually say that if you are going to be seasick, you had better let it come, and that you will feel all the better when it is over. It is certainly true that you can do a great deal to prevent feeling seasick by going on board with your digestion and liver in good order, and that if you are tired out and bilious, you will almost certainly succumb. I have known old captains who confessed to having been upset after too many good dinners on shore. It may do you no harm to be sick for a few hours, or a day or two, and you may feel perfectly well after it; but for many women and young girls, especially if they are not very

robust, it is a great strain. If you have had only a moderate attack, ■ soon ■ you feel better try to eat, if only ■ little. Dry biscuit or toast and a bit of ham or tongue seems to be about the best thing, and port wine, bitter ale, or champagne the most refreshing drink. Ginger ale is also good, if not found too sweet.

If you mean to try the hyoscyamine and strychnine granules of Dr. Burggraeve, when you first wake in the morning take one of each in ■ swallow of water, then wait a quarter of an hour and take two more, until you have taken four of each; then wait a couple of hours and take two again if you feel at all sick, repeating them at intervals during the day, but not oftener than once in two hours after the first doses. If the strychnine makes your throat very dry, do not take them so often, nor the hyoscyamine if it makes you feel at all light-headed.

Fresh air is after all the best preventitive and cure for seasickness, and if you can struggle on deck, do so by all means, even if you do not leave it until bedtime. The deck steward is used to feeding helpless passengers, and there are ■ ■ ■ on every steamer who never occupy

their seats at the table at all, but we will suppose that you are to be more fortunate.

If you have anything the matter with you while on board ship beyond seasickness, or if that lasts too long, you had better consult the ship's physician, as every passenger steamer is obliged by law to carry one. He is not required, however, to attend any except the steerage and second-class passengers, and you should pay him as much as you would your own doctor at home, although he will not send you any bill.

The scale of tips depends somewhat upon the cost of your cabin, and also upon the amount of trouble which you give the attendants. Remember, by the way, that the people who wait on you are always known as "stewards" and "stewardesses," and they are apt to feel injured if called by any other name.

On the ships of the larger companies the cabin stewardess is supposed to receive twenty shillings, or its equivalent, for each room, which would be equal to two dollars and a half apiece if the room has two occupants, and the cabin steward, who helps the stewardess, expects five shillings. Three shillings is usually quite enough for the deck steward, unless he

has waited on you a great deal; the head steward and your dining-room steward should have five shillings, and your bath stewardess three. I have said "shillings," but if you go in a French or German steamer, francs or marks represent the unit.

These tips are supposing you are practically well all the time, able to go to your meals, and do not give much trouble; but if you have to be fed on deck or in your room all the time, the deck steward or your stewardess should be proportionately remembered, and if you have much kept in the ice-room, the pantry steward should also have a couple of shillings.

Some of the German steamship lines have music on board, which is furnished by the second cabin stewards, and they expect to receive a small fee from each passenger.

One or two simple words connected with ships are as well to learn as soon as you go on board, if you do not know them before. There is no such thing as front or back, right or left. The front of the ship is "forward," called "forrard" or the "bow," the back is the "stern," called "aft." If you go to the front, you walk "forrard" or toward the "bow"; if you go in the other direction it is "aft" or toward the

"stern." The right side of the ship as you stand facing the "bow" is always called "star-board"; and the left side, "port." It is easy to remember which is which, if you will think that "port" and "left" have both the same number of letters.

For purposes of discipline and to divide the work fairly on board ship, the crew is mustered into gangs which are called watches, and are each on duty four hours. Time is kept by means of "bells." A bell is struck every half hour after midnight until eight bells have been sounded, and then they begin again; except between four o'clock in the afternoon and eight o'clock in the evening, when there are two short watches of two hours each, known as the "dog watch," and made in order that the same men shall not always be on duty at the same time.

Eight bells are struck at noon, at four P.M., at eight P.M., at midnight, at four A.M., and eight A.M. For example, at half-past eight A.M., one bell is struck, at nine, two bells, and so on until noon. In a very short time you can learn the way of counting by them, and need not trouble to keep your watch set by the ship's clock. There is five hours' difference in time between



England or France and America, and while you are on your way to Europe you will gain, because you are going east.

There are always valiant souls on board ship who behave exactly as if they were on land. They dress early, appear in good time at the breakfast table, and walk vigorously up and down the deck between meals; but for most people this is too energetic a routine. If you are an average sailor, as soon as you are fairly awake, ring for the stewardess, ask her to bring you your tea or coffee, and take with that a bit of biscuit or toast. Then rest until you feel like having your bath, which will probably be about half-past nine. That is usually one of the pleasantest occupations of the day, the warm or cold salt water in the large marble or porcelain tub being a great luxury. If you dress slowly after it you will probably get on deck about half-past eleven, in time for bouillon, which the steward brings on a tray, and then you will settle yourself in your chair, swathed like a cocoon in your rug, until luncheon time. After luncheon the long stretch of the afternoon seems endless, but it goes by somehow, and, as the dusk begins to fall, it is time to dress for dinner. If you sit on the deck

in the evening, be sure to wrap yourself up well, as it is always damper than in daytime.

Under ordinary circumstances, even if you have suffered from seasickness, after the first few days you will begin to recover and take an interest in life again. You will even think of writing home. If you do, get your postage-stamps from the purser in good time, and also have your money changed, if you should need it, as every one has a way of rushing at him on the last day before reaching port, and his stock is sometimes exhausted. People travelling for the first time sometimes forget that American postage-stamps are of no use in Europe, but it is the business of a ship's purser to keep those of the country in which you will land.

And now a word as to your behaviour. It is a disagreeable fact that some American girls contrive to put themselves at a disadvantage from the time they leave their own country. A ship's company is a little world with all sorts and conditions of men and women in it, and not all of them always unobjectionable. As you are shut up together for some days, it is usually impossible, unless you have a large party of your own friends, to keep entirely aloof from other passengers, and a reasonable

amount of liberty is allowed. For instance, if you are struggling along the deck against a high wind, trying to keep your wraps together, the first man you meet will probably help you to your chair, and after a day or two you will very likely have a speaking acquaintance with people whom you never saw before you came on board; but that is no reason why such acquaintanceship should grow faster than it would under normal circumstances on shore. Many girls have afterwards bitterly regretted having been too amiable when strangers tried to make friends with them at sea, and the very fact that you are so closely thrown together is a reason for your being more careful than if it were easier to get away from each other. A pushing person, encouraged perhaps because you had nothing better to do, may become an intolerable nuisance after you land or when you are both at home again.

## ENGLAND

At last, or all too soon, you are getting near "the other side," and we will suppose that you are going to land in England, in which case you had better give a little time to studying the different pieces of English money, which is somewhat perplexing until one gets used to it. That aristocratic but obsolete coin, the guinea, which has not been made for eighty years and is not in circulation, is still constantly spoken of as a standard of value, meaning a pound and a shilling, consequently two guineas is forty-two shillings. Although one commonly speaks of a five-pound note, or of four pounds, one pound is almost always called a sovereign, ten shillings a half-sovereign, and two and sixpence is usually known as half-a-crown. The crown, worth five shillings, is sometimes met with, but not so often as the smaller silver coins, and there is a new four-shilling piece which is not looked on with favour by English people. The difference between the two-shilling piece and the half-crown

is troublesome until you get to know them apart by the ~~sense~~ of touch. The half-crown is about the size of our fifty-cent piece, although there is more silver in it, but the two-shilling piece is bigger than our quarter. They all have on one side the head of Queen Victoria, and the half-crown has on its back a single shield bearing the arms of Great Britain. The old issue of the two-shilling piece or "florin," as it was sometimes called, has four small shields so arranged that they form a cross, which renders it easily distinguishable at a glance; but the new piece has three shields surmounted by a crown, the whole making a triangle, which is not nearly so noticeable. You should learn as soon as possible to tell these coins apart easily, not so much because you may pay the wrong money in a shop, for there you will be corrected, as because you may give either more or less than you intend in a tip, and in England the difference between two shillings and half-a-crown seems to be more than the mere money value. Shillings and sixpences are easily learned; the smallest silver piece is worth three-pence; then there are pennies and half-pennies of copper, and also farthings, though the latter are not common in fashionable London.

The following comparison of the value of English and American coins is very rough, and simply made for your convenience. At any banker's, or if you are sending a post-office money-order, you will be given the accurate rate.

<i>English.</i>		<i>American.</i>
Half-penny (ha'penny)	=	One cent.
One penny	=	Two cents.
Twopence (tuppence)	=	Four cents.
Threepence (thrippence)	=	Six cents.
A shilling	=	{ Twenty-four cents (or our quarter).
Two-shilling piece	=	Half-a-dollar.
Half-a-crown	=	Sixty-two cents.
Four shillings	=	One dollar.
Five shillings	=	One dollar and a quarter.
Ten shillings	=	Two dollars and a half.
A sovereign	=	Five dollars.

Bank-notes for five pounds (or twenty-five dollars) are the smallest denomination now made in England, although Scotland still issues notes for a single pound which, however, do not pass current across her border. There is nothing in England corresponding to our national bank system. The beautiful crisp white notes all come from "the old lady in Threadneedle Street," as the Bank of England used familiarly to be called, and as soon as a

note finds its way back to the bank, it is immediately destroyed, even if it should be ■ fresh ■ when issued, the consequence being that the bank-notes are cleaner and pleasanter to handle than those of any other country in the world.

The Bank of England is one of the sights of London, and the head beadle in his robes of office one of the most august functionaries you will ever encounter; the lord chancellor himself is not nearly so imposing.

It must be remembered that money goes much further abroad in some ways than it does with us. So many Americans have been lavish in their expenditure, especially ■ to tips, that we ■ ■ ■ nation expected to pay or give more than other people, and it is hard ■ first to hit the proper ■ between stinginess and prodigality. On general principles I should say that in the matter of fees ■ coin is worth about twice as much ■ with us. Twopence or threepence (always called tuppence or thruppence) go as far ■ ten cents at home. Sixpence ■ equal to a quarter, a shilling to fifty cents, and half-a-crown to a dollar. The scale of tips is higher in England than in Scotland or Ireland, because the country is richer, and ■ on the Continent one gives more in France than in Italy or Germany.

And now let us go back to the steamer again, for you must be nearing land. Do not leave your packing until the last minute unless you are actually too ill to do it at all, because the approach to a strange country is always interesting, and it is stupid to be in your cabin while the vessel is going up the Mersey or the Solent. If your port is Southampton, and you are so lucky as to sail along the Isle of Wight on a fair summer morning, you will be hard to please if you do not feel the charm of England. The sky is soft, with clouds nearer the green earth than they are in our thinner air, and every colour has been mellowed by the persistent gentle touch of rain into a delicate half-tone. It is borne in on you that it has all been there for a long time, and if you have any English blood in your veins you know what Hawthorne meant when he wrote of "Our Old Home."

Nearly all the steamship lines now land their passengers directly at piers; but in certain conditions of tide or weather they are sent ashore in small tenders, which if it is wet is apt to be a rather uncomfortable process.

The English custom-house is not very formidable, and women travelling alone are apt to



have an easier time than men because what every custom-house looks out for principally is tobacco and spirits. French perfumery, to be sure, pays a duty in England, but one has not usually enough of that to make it worth considering.

If you bought your ticket through from New York to London, it probably includes first-class railway accommodations from the port at which you land, and in after journeys you can decide for yourself by which class you will travel. The difference of fare from Southampton to Waterloo Station, a distance of seventy-nine miles, is as follows: the first class is thirteen shillings; second class, eight shillings; third class, six shillings and sixpence, just half the price of the first. Many of the nicest English people always travel third class, except perhaps when they are going on long journeys, such as that between London and Edinburgh.

For ordinary distances, if you do not care about being alone, third class is entirely practicable; but if you are going through the "black country," or into the mining district, where there is a rough population (which you can easily find out from your guide-book), it will be, perhaps, wiser to choose first class.

Unless you are much hurried, I advise you to stop for a few days at Chester or Winchester, depending upon whether you have landed at Liverpool or Southampton. Both places are very interesting and characteristic, and, although they are on the highroad of travel, the greater part of it rushes past them, hurrying to the great city or to the sea.

Do not be surprised if you feel languid and tired after landing; that is frequently the result of the voyage and also of the English climate, which Americans are apt to find at first very relaxing. By resting for a few days before going into the stress of London, you will give yourself time to get acclimated, and will also get a first impression which no subsequent travel will ever efface.

When the porter has trundled the hand luggage of your party alongside the railway carriage at the dock (for which sixpence will be quite enough, unless you have a great deal), climb in, and if you are the first, take places by one of the windows and any others which you may choose, but sit together at one end of the carriage, and have your small pieces put in the rack above your heads. If there are people in the carriage already, and you wish to be by your-

selves, tell the porter that you want to speak to the guard, ~~the~~ the conductor of ~~an~~ English train is called. When he comes, say to him that you would like, if possible, to have ~~a~~ carriage for your party, when he will unlock another at once and you will find yourselves installed alone. For this, you will give him ~~a~~ shilling later. When, however, the ship's company is very large, the special train sent to meet it is sometimes crowded, and even the most obliging guard cannot create space.

The question of the advantage or disadvantage of the European railway carriage is about even, like that of their luggage system. If you are lucky enough to have ~~a~~ carriage to yourself or with only one other person, supposing you are three in your own party, you have much more privacy than is possible in ~~a~~ Pullman car, and you can also control at least one of the windows, so that you need not stifle. The seats are also more comfortable than the Pullman chairs, because one can move about more in them. But if the carriage is crowded, the people seem more objectionably ~~near~~ than in our cars, and one person who objects to ventilation may torture all the others by refusing to have the windows open at all.

Before you start, make up your minds how you want to sit as to going backward or forward. Seats in the English railway carriages face each other, and consequently half the people must go with their backs to the engine, which many prefer, as the dust and wind fly past if the window is open, and not directly into one's face; but many people are made uncomfortable by sitting backward during a long journey, and there is no glory in being an amateur martyr. The ideal travelling companions are two people, one of whom likes to sit facing the engine and the other with her back to it, because between them they can control a window.

All railway companies are obliged by Act of Parliament to run one train a day at the rate of a penny a mile; this goes very slowly, and is known as the "Parliamentary train," which is puzzling at first to Americans, as they naturally think of something like the "Congressional limited," which it does not resemble at all, as it is used almost entirely, like some of our accommodation trains, by country people who are in no hurry.

"Bradshaw's Railway Guide," which is also issued for the Continent, is the classic English

railway time-table, and if you are clever in this branch of literature, you will find it of great use. A simpler manual, known as the "A.B.C. Railway Guide," only gives the routes and fares to and from London ; but for that it is exceedingly useful, as you can look up any place in the United Kingdom and see at once how to get there from the metropolis and how to return. The prices of the railway fares in each class are also marked, and it has a map of London and a schedule of cab fares.

Let me recommend you not to throw away your time-tables when you are coming home. "Bradshaw," or its Continental fellows, the French "Indicateur des Chemins de Fer," or the Italian "Orario," are useful for future reference because, although the times of trains may change, the distance between places does not, and the cost of travel remains about the same.

The method of forwarding luggage in England will probably strike you at first as showing a sublime confidence in human nature. When you arrive at a station to go anywhere, you call a porter, and point out the pieces which you wish to take into the carriage with you ; the rest are put upon a hand truck and wheeled away

to be labelled, you following. The truck is pushed upon scales, and if you have an outrageous quantity you are charged for it; but they are much more liberal as to this than on the Continent. A little label with the name of the station to which you are bound is then stuck upon each piece, but you are given no receipt, nor anything at all corresponding to our claim checks. Your belongings then trundle off toward the luggage van, and you feel as if you were never going to see them again. When you get to your journey's end, you go with another porter to claim them, and in a few moments your boxes have been extracted from the mass and are again collected on a small truck. Here the advantage of some distinguishing mark on the end of a trunk is obvious, as you can say, "All those with the black cross (or the red spot) are mine." In the beginning, you miss the system of baggage transfer and checking; but when you have been abroad for some time you see that the other plan has its advantages, one being that when you arrive at a place you get your luggage at once, and you also have it with you until just before you start. It is, of course, very convenient to be able to give one's checks in the train and not have to

think of them again; but we have all of us known what it was to be solemnly assured by a transfer agent that our luggage would arrive "within an hour," and to be still without it at the end of five. It is the fashion to abuse the foreign system, but from my own experience and that of many others whom I have known I believe that the percentage of loss is certainly not greater than it is in this country.

On some English railways a method somewhat like that of our checking is now coming into use; but the old way is not really so hazardous as it at first seems, because every one goes, or sends a servant, to claim his luggage as soon as he gets to his destination, and any one else who attempted to do so would be promptly arrested. If you go from London to Cobham, for instance, your box, which has been duly marked "Cobham" before you start, is put out on the station platform there, and you identify it at once.

In case you have to change from one train to another, if you are prudent you will make sure each time that your luggage changes with you; although, if you are able to buy a through ticket, your luggage will be labelled with the name of its final station when you start.

There is no local express in England ; every one carries his own belongings on the roof of his cab, which in the country and in small towns is called a "fly." According to the dictionary this is "a light vehicle which plies for hire"—it is certainly not named from its speed.

There are many cabs always waiting at every station in London, and you will probably never need anything else, but if by any chance you should be travelling with a large party who have a quantity of luggage, you may as well order a station omnibus to meet you, which is very easy to do.

Find out at which of the many London stations you are due, and address the station master, saying, "Have omnibus meet train at four o'clock," or whenever the time is, and sign your full name.

Inside the station you will find a row of omnibuses drawn up near the train, and if you walk down the line, saying, "Which is the omnibus for so and so?" when you come to the right man he will answer, and hold out your own telegram as a voucher. Then, when your luggage has been collected, it is put on top of the omnibus, and you all get inside and are driven



wherever you wish to go ; and when you are come to your lodgings or hotel, you ask the porter or servant at the door to pay for the omnibus and give the driver whatever is right, and put it on the bill.

In Europe the telegraph is under the control of the government instead of being managed by private companies, and in England it is conducted in connection with the post-office. The manner of sending a telegram differs from ours. You ask for a blank, or "form" as it is called, write what you want to say, and then show it to the clerk at the window, who will look at it, tell you what it costs, and give you several postage-stamps ; these represent the price of your telegram and are to be stuck by you on the blank as if for the postage on a letter ; then you hand it in through the window to him again.

Telegrams may be sent to all parts of the United Kingdom at the rate of sixpence for the first twelve words, but these words include the address of the person to whom it is sent. Each word beyond twelve costs a halfpenny.

In most provincial towns in England the telegraph offices are open from eight to ten A.M. on Sundays ; and in Scotland and Ireland from

nine to ten A.M., instead of between five and six P.M. as with us.

No sensible person will drop into the world which is London without having an idea beforehand of where to go, and so to this you had better consult friends who have already been there. The huge hotels built to attract Americans are of all degrees of splendour and costliness, and they must serve their purpose, or their number would not increase ; but they are really as alien to England as are the palm trees in their halls.

The pleasantest months of the year in London are May, June, and July, but during that time "the season" is in full swing, and everything is crowded ; if you mean to be there then it is really necessary to engage your rooms beforehand.

When an Englishman comes "up to town" with his family he stops either at a small hotel or in lodgings ; and both of these are scattered everywhere in London, their price depending on the neighbourhood. In the strangers' quarter near Bond Street and Piccadilly, both hotels and lodgings are dearer than anywhere else. English people often prefer the neighbourhood of Sloane Street or "out Kensington way,"

which has, however, the disadvantage of being rather remote for strangers. If you do not mind being unfashionable, there are very pleasant lodgings in many of the small streets off the Strand, or near the Marble Arch, at the Oxford Street end of Hyde Park; the whole district around the British Museum is also full of them, for the convenience of students. Prices vary so much that it is hard to set any standard, but two good bedrooms and a sitting room may be had for two guineas a week, and that in a desirable neighbourhood. The English idea is that each lodger shall have as much privacy as possible; there is no common dining room, and each family is served in its own sitting room. You ring the door-bell, are admitted by a servant, go to your own rooms, and when you are ready to go out you go down again, and between those times you are as much alone as if you were in your own house.

There are two arrangements possible to make about your meals. You may either order what you like and the landlady will buy it, or else you may agree to pay so much a day for breakfast, luncheon, afternoon tea, and dinner; this latter plan is considerably less expensive, besides saving the traveller trouble.

In the lodgings which cost two guineas a week, one shilling was charged to each person for breakfast, a shilling and sixpence for luncheon, sixpence for afternoon tea, and half-a-crown for dinner, with no charge for any meal if the lodgers gave notice beforehand that they were not to be at home. This made the board and lodging for two people cost about thirteen dollars a week.

If you do not wish to go home for luncheon, there are a great many restaurants in London run by the Aerated Bread Company, known as the "A.B.C.'s," which are fairly good and perfectly respectable; a lady may go to one of them alone with entire propriety.

The small hotels differ only from lodgings in that they hold more people, usually anywhere from twenty to forty. Families staying there are also often served in their rooms, but there is a general dining room, called a "coffee room," in which you may have your meals at a little table. Even in the larger hotels there is no ladies' entrance, but only one door through which men and women alike come and go; nor is there any office where cigars, newspapers, theatre tickets, etc., are sold.

I do not know what there may or may not be

in the great hotels run chiefly for foreigners ; I am speaking of the smaller ones in which ladies travelling alone would naturally prefer to stay.

There is nothing corresponding to the American plan. There may be, and often is, a fixed price for luncheon and dinner ; but you pay when you take your meals in the hotel, and not when you are out. The usual English breakfast consists of tea, fried bacon or a bit of fish, muffins, and marmalade or jam. You may order coffee if you prefer it, but if you want meat it is charged extra. For luncheon there are several cold meats, all of them excellent ; you are given your choice of cold beef, cold chicken, and cold ham, and there are usually potatoes and some vegetable belonging to the cabbage family. Salad and cheese follow. If you are dependent on hot meat, you must order it beforehand, and pay for it extra. Tea and coffee are never drunk except with the first meal in the morning and late in the afternoon ; for luncheon and dinner almost every one in England and on the Continent takes either wine, spirits, ale, or mineral water. Englishmen seem to be as dependent as women on their afternoon tea, however, and in the most out-of-the-way places it is easy to get.

The day after you reach London you will probably want to go to your banker's, to draw some money. Take your letter of credit, which is also your letter of introduction, and leave your address so that the clerk may forward any letters which come for you. If you expect to spend some time in London, and also a good deal of money, you may draw out a sum on your letter of credit, and deposit it with the banker, who will then give you a cheque-book, and you may draw against your deposit. This is sometimes done where you mean to make a long stay, but for a short visit it is simpler to draw what money you want, and pay your bills in cash.

The method of getting money on your letter of credit is simple and always the same. You hand it to the clerk and say how much you want; he then, after a while, brings you a slip of paper with the memorandum of the amount, which you sign. Be careful to write your name exactly as you have already done on the letter of credit, as it is by the comparison of the two signatures that the banker is able to be sure that you are yourself. The memorandum is a receipt which he forwards to the original banking-house, to show how much you

have drawn, and the sum is also marked on your letter of credit; in this way you can always tell just how much you are spending.

Make it a rule not to draw much money at any one time. It is troublesome to go to the banker's, but much more so to be robbed, of which there is always a chance.

If there is any reason why you should call at the American Embassy, it is proper to do so within a day or two after your arrival, but it is not a necessity.

Many Americans seem to think that ambassadors are sent abroad in order to act as masters of ceremonies to their fellow country people, but this is an erroneous impression. Your ambassador will protect your rights if they should be in any way threatened; you are perfectly justified in appealing to him if you are wrongfully arrested, if there is any attempt made to extort money from you, or if you are unjustly treated in any way; but it is unreasonable to expect that he shall get you invitations, or even to think that he is bound to entertain you himself. If you are in London on the Fourth of July, the house of your ambassador will be open to you as to all other Americans; but if you have not known him at home, you have

no right to consider yourself slighted if you are not invited to any other entertainment.

You will certainly soon want to go to some shop where you may buy guide-books, maps, etc. Either at Smith's, 63 Charing Cross, or Stanford's, 26 Cockspur Street, among others, you will find any amount of these, and can choose just what you want, whether you intend to bicycle, to visit the cathedral towns, to make pilgrimages to historic spots, or, in fact, to do anything for which you will need guides. It is a great mistake to attempt, as some people do, to get on without them, just as it is a mistake to avoid what are called "beaten paths." Paths are beaten because they lead from one interesting place to another, and the things which are described in the guide-books are generally those best worth seeing. Vainglorious souls who go through foreign galleries convinced that they will be sure to find the most remarkable pictures, will simply waste a great deal of time over second-rate masters which they might better have given to those who are really great.

Your stock of guide-books may be limited only by your capacity to take them about with you. Baedeker is the traveller's maid-of-all-



work; of it and Murray I have already spoken, and there is at the end of this section a list of some other books which you may find pleasant and useful in England.

The sights of London are enough to last one a lifetime, but there are some which may almost be called obligatory, and among these is Westminster Abbey. Sir Christopher Wren did not improve it when he added towers in the taste of his day, and the extraordinary collection of statues which throng its aisles and nave is certainly not artistic as a whole, and yet any one who cannot feel a very distinct emotion when she first enters its doors is much to be pitied.

The best time to go there is on Monday or Tuesday, because those are free days. Of course there is a crowd, but it is an exceptionally well-behaved one, and you may wander about at your will and see as much as you like, whereas on the other days when you have to pay sixpence or a shilling you are hurried along by a verger in about fifteen minutes, and have no time to look at anything. Hare's account of Westminster Abbey is fuller than that given in either Murray or Baedeker, and neither of them call attention, as he does,

to one of the most curious sights to be seen there. By paying threepence on Mondays and Tuesdays, and on other days sixpence, you are allowed to climb a steep, winding stair above the Islip Chapel, and there in a little room are the "Effigies," which are life-sized figures with wax faces, once carried at the funerals of the people whom they represent; eleven now remain, one of the most curious being that of Queen Elizabeth.

You will also want to see the Houses of Parliament, which are shown to strangers on Saturdays when Parliament is sitting, and oftener, I think, when it is not. The English are individually and as a nation the greatest collectors in the world, and the British Museum, the South Kensington Museums, and the National Gallery are worth all the time you can possibly give them; indeed, if you know the last well you will have a very good idea of the different schools of painting before you meet the masters on their own ground in the Continental galleries. This talent for amassing and classifying is not compatible with a sense of dramatic effect, which the English rather despise as an attribute of the Latin races, and the consequence is that several of their grandest

monuments do not produce the impression which they properly should. The Tower is a striking instance of this; before you go, and after you come away, if you have any historical sense you must be conscious of the accumulation of history for which the great building stands; but while one follows the Beefeater on his round one sees so many things, all crowded together, some interesting and some not, that it is hard to feel anything except that one is accomplishing a duty.

If you are interested in human nature, learn to watch the people of a place when they are sight-seers, like yourself, for then they are usually absorbed, and therefore unconscious and natural; the types which you will see at the Tower, or in Westminster Abbey on a free day, are entirely unlike those which you may meet in a little while at the Invalides or in Notre Dame. Let me repeat the advice I have given already, not to spend too much time at a stretch in a gallery or museum; an hour and a half or two hours should be the utmost limit of the visit; after that the brain becomes like a soaked sponge, and, although you may think you are noticing things, you will not remember them.

Try to plan your going about so that you will not waste more time than is necessary. London is vast beyond comparison with any other city, and unless you arrange your sight-seeing with some sort of method, or your visits or errands, whichever they may be, you will lose half your day.

In making your list of sights, do not be misled by the words "open daily," as that never includes Sunday unless it is distinctly so stated; many more places are now open than formerly, but it is well to make sure before risking an expedition. If you can get an order of admission from a Fellow of the Zoölogical Society, by all means go to its Gardens on a Sunday afternoon, but they are absolutely closed to the general public on that day.

London is rather dreary on Sundays, especially in the spring, and if possible you should arrange to go to Hampton Court, Richmond, the Crystal Palace, or somewhere else, as you can. The disadvantage is that all trains are crowded, but if you are willing to pay first-class fare you will nearly always find plenty of room.

Instead of going all the way to Hampton Court by rail it is pleasant to take the train

to Richmond, and after landing there to hire a rowboat and go the rest of the way by water. From London to Richmond the Thames has nothing to show but muddy banks, but from Richmond to Hampton Court it is charming in summer, and you will see the house-boats on "the stream of pleasure," and the villas by the shore. Then you can go back to Richmond by a coach, and from there to London by train or boat, or else you can go directly by train from Hampton Court.

The excursion to Greenwich by the penny boat is not in itself particularly attractive; but you get an effective view of part of the water front of the monstrous city, and you will probably be surrounded by a characteristic though perfectly respectable crowd of the lower class of Londoners. And if the next Sunday after church, during the season, you will take a chair at Hyde Park corner while some of the handsomest men and women in the world, belonging to the English upper class, walk up and down, you can form a good idea of the mighty strength of our common race. The impression left in the traveller's mind by London is that of power, as in Paris it is of beauty, and in Rome of historic charm.

Whatever you do, try to avoid being in London on a Bank Holiday, and if you must be there do not try to go out of it. Some of the Bank Holidays correspond with the festivals of the calendar, such as Good Friday, Easter Monday, Whit Monday, and Christmas Day, but besides these the first Monday in August is kept, and the day after Christmas, always known in England as "Boxing Day," because any one who has the slightest claim on you (and many who have not) then expect a small Christmas box, or tip. The Bank Holiday which falls on the first Monday in August may well take you unawares, because we are not used to anything of the kind at home, and if you attempt to go out of London on that day you will find the experience more curious than pleasing. Every railway is crowded with trains almost touching each other, each one jammed full of excursionists, or, as they are called there, "trippers." It seems as if London had emptied itself toward any place of amusement at all accessible; there are few first-class carriages on the trains because there would be few people to go in them, and the roads are so crowded that you are certain to be behind time.

The best and pleasantest way to see the streets is to ride on the tops of the "busses." The climb is formidable, but the guard is always there to help you, and if you possibly can, try to sit ~~near~~ the driver, who, if he is properly approached, will give you any amount of information, and loves to discourse.

London is covered with a network of omnibus lines which are owned by private individuals, and there is great rivalry among them. Do not try to decide for yourself which one you want, for there are myriads, each one so covered with advertisements that it is almost impossible to ~~see~~ from whence it comes or where it is going. It seems strange to an American to find a policeman always at hand, but they are in London, and will cheerfully tell you which omnibus to take. On Sundays many of these are used for excursions into the country, and you can often take little trips in this way for a very small sum.

It is also almost incredible, but in Europe an omnibus or tram will not stop for you when it is already full. If you hail one in London and there is no place either inside or out, the driver takes no notice and the conductor shakes his head. It is sometimes annoying to

have two or three trundle past in this manner, but that is made up for by the certainty of a seat when at last one stops.

Cab fares in London are calculated at the rate of one shilling for two miles, and sixpence for every additional mile within the four mile radius, which is reckoned from Charing Cross. The fare for hansoms and four-wheelers is the same. If you are in doubt as to how much to give, look at your watch when you get in, and pay at the rate of a penny a minute. This will allow ten miles an hour, a rate at which they never go, although they drive fast, and therefore it is a perfectly safe estimate. If you want to go for a long distance, any policeman will always tell you the fare before you start. If you take a cab by the hour, it is two and sixpence for the first hour and two shillings an hour afterward, and if you have a cabby for some time, it is usual to give him a little more than his fare, but there is no obligatory tip as on the Continent. No matter how short a distance you drive, you never give less than a shilling; and if you take a cab from one of the many stands which are everywhere in London, the man at the head of the line has a right to be hailed first, because each cabby, as he



comes back, takes his place at the end of the file, and thus moves up gradually. There is nothing to prevent your choosing any cab in the rank, if the horse in the first cab ~~seems~~ poor or tired; but other things being equal, it is well to be fair. The horses in hansoms are usually better than those in four-wheelers, and the cabbies more amiable, and they certainly drive faster.

There is no city in the world in which it is so easy for ladies to go about in the evening ~~as~~ in London. When you ~~are~~ ready to leave your hotel or lodgings, tell the servant at the door whether you want a hansom or a four-wheeler; he or she will then blow a little whistle—twice for the former and ~~once~~ for the latter—and in a moment they will seem to spring up from the ground like boys ~~at~~ an accident. Sometimes two or three of them converge toward the sound, and the shrill blast is one of the most characteristic of modern London street noises.

(There ~~is~~ only one time in the week when this does not hold good, and that is on Sunday morning between nine o'clock and noon, when you may whistle in vain, and if you are going out of town it is well to order one from the nearest stand the day before.)

London cabbies are a very decent lot, but it is as well to ask before you leave your lodgings how much you should pay when you get to your friend's house, or to the theatre. Have your change ready, especially if you are going to the play, as there will be no time at the door for discussion; and, when you come out, tell the "commissionaire" on duty at the theatre, who is usually a retired soldier, that you want a hansom, or if it is wet a four-wheeler, and he will produce one for you in a moment, for which you give him threepence. Of course it is impossible to guarantee that nothing will ever happen to you, but, as a matter of fact, any annoyance is very rare, as each cab has its number plainly displayed, and the cabby knows that he would meet with but short shrift at the nearest police court if he annoyed you. You pay a little more after night than you do in the daytime, although it is not obligatory before midnight.

If you chance to leave anything in a cab, you can almost always get it again by applying at the police headquarters in Scotland Yard.

Ladies can go without a gentleman to any respectable theatre in London, as at home, but

if you sit in the stalls, which correspond to the orchestra with us, you must be in evening dress, which means anything from a ball gown to a pretty blouse. The custom of dressing for dinner is universal among the upper classes in England, and the play often takes up merely a part of their evening, as they go on to some other entertainment later, therefore it is not uncommon to see a woman as much dressed as if she were in a box at the opera in America; but, on the other hand, you can go perfectly well as you would to a small dinner at home, but always with nothing on your head. There is a room provided in which you may leave your bonnet if you have worn one, but most English women go without. At the smartest theatres now, especially if their proprietors have been in America, the programmes are given free; but in some of the older ones you are expected to pay a trifle, usually threepence, and if you leave hats or cloaks you give the attendant sixpence for the party when you get them again.

If you happen to be passing a theatre to which you want to go, it is usually not hard to get good seats at the box-office, but if it is out of the way you will save trouble by ordering

them from one of the agents who sell them at a slight advance, ~~as~~ with us. Mitchell, 33 Old Bond Street, and Keith and Prowse, who have several offices, are among the best known of these agents, but there are many more. The price for stalls is usually ten shillings and sixpence, and for the dress circle six and sixpence, which is dearer than in America or France; stalls at the opera are a guinea, and if you have a chance to go on a "gala night" do not miss it, ~~as~~ the beauty and the jewels of the English women are unrivalled.

As it rains intermittently in London, and the streets ~~are~~ consequently often covered with a thin coating of sticky mud, the crossing sweeper is a regular institution. Some of these men occupy the same posts for many years, and ~~are~~ known to every resident of the neighbourhood, and it is usual to give them a penny or two every now and then ~~as~~ one passes, for they are not considered exactly as beggars, and their services are very useful if one wishes to keep one's shoes neat.

It is not necessary to give details regarding the English post-office, ~~as~~ the officials ~~are~~ extremely polite and will tell you anything you want to know. The parcel post is very con-

venient, and you can send almost anything anywhere, provided it is not more than three feet six inches long, and does not weigh more than eleven pounds. This service takes the place of our express companies.

With regard to shopping, there are half a dozen great establishments, one as good as the other, where you can get almost anything that a woman is likely to want in the way of clothes; and English hosiery, although more expensive than that made on the Continent, certainly wears longer. All these large shops have "summer sales" in July, and it is worth while to take advantage of these if you do not mind a crowd. They are not bargain sales for purposes of advertisement, but part of the regular routine of the year, and stuffs of all kinds may often be bought for not more than half their actual value. Marshall and Snelgrove's at one end of New Bond Street, Lewis and Allenby's, Swan and Edgar's, and Howell and James's, in Regent Street, and Peter Robinson's, in Oxford Street, are among the best known of these large shops. Jay's, in Regent Street, is the great "mourning warehouse," and not far off, in the same street, is Liberty's, its windows shining like rainbows with silks and gauze.

The shops in New Bond Street are said to be more expensive than any others; next comes Regent, and then Oxford Street, which is natural enough, as New Bond Street is the fashionable shopping centre of the West End. Prices fall with shop rents, as one goes further away from it in any direction, and if you want to save your pennies you must keep your eyes open and compare the price tickets in one window with those in another. Do not be beguiled, however, into going into small shops, unless you know of them from English friends, because the goods are usually more expensive than those in the large ones; this only applies, of course, to what is known as "haberdashery." Some years ago a number of people who were dissatisfied with the high prices charged by retail dealers, formed a joint stock association to supply goods to its members at moderate prices, for ready money payments, and the plan was such a success that there are now more than thirty of these associations in London, the largest being the Army and Navy Coöperative Stores, 105 Victoria Street, Westminster, the origin of which is shown by its name. Each member has a number which is changed each year, and has the privilege of lending the use

of this number to his or her friends. By this means the sales of the association ~~are~~ increased, and ~~as~~ cash must be paid for everything it ~~runs~~ no risk of loss, ~~so~~ you ~~are~~ not putting yourself under too great an obligation if you ask any English person of your acquaintance who is a member, if you may ~~use~~ his or her number.

You will probably have noticed the great number of dogs which follow their masters and mistresses everywhere in London; they are not allowed in the "stores" where they would be a nuisance on account of the crowd, and a special commissionnaire is always on duty at the door to take charge of them while their owners ~~are~~ inside. If you are fond of animals you will find the little group which is always there an interesting sight; there is the anxious dog, who is not ~~sure~~ he will ever ~~see~~ his divinity again; the vain one, who is delighted to be admired by people going in and out; and the philosopher, who has been there often before and knows it is all in the day's work.

The establishment is like one of our department stores, but larger, I think, than any of them.

What you do is this: When you have found

your way to the corner of the great building in which is whatever you have come to buy, whether it be stationery, trunks, biscuits, or medicine, you choose what suits you, and are then taken to a cashier's desk, where you give your friend's number, name, and address, as she is supposed to be the buyer. You pay for your purchase, and if possible take it home with you; if it is too big to carry you give your own name and address, after that of your friend, and it will be sent home to you, a small charge being made for delivery. The whole system is absolutely on a cash basis, which accounts for the large dividends paid by these companies to their stockholders. If you are not able to have the use of a number at the Army and Navy Stores, by applying to the secretary of the Civil Service Coöperative Society, 28 Haymarket, and stating that you are an American, a complimentary season ticket and number for that one will be given you without charge.

It is very convenient to be able to buy so many different sorts of things under one roof, but in fairness to the retail shops, of which the "stores" are formidable rivals, I should say that I have not found prices at the latter noticeably lower for an equally high class of goods, nor



can you ~~as~~ a rule get anything particularly fine of its kind.

There ~~are~~ also stores throughout London which ~~are~~ conducted on private capital, like our own, where you may buy without any formality or restriction; among these Whiteley's and Harrod's ~~are~~ very well known, and there you will find almost any imaginable thing, from marketing to diamond ornaments.

English women live so much in the country that everything adapted for out-of-door exercise, such ~~as~~ dogskin gloves, waterproof capes, and all bicycle supplies, ~~can~~ be got better in London than in Paris.

If you stay for ~~a~~ fortnight in ~~a~~ quiet English hotel or lodgings, it will be fair to give the waiter ten shillings and the chambermaid seven and sixpence; the boy who has opened the door and ~~run~~ errands, three shillings, and half-a-crown to the "boots," who corresponds to the porter on the Continent. No rule can be absolute. A certain amount is expected, and if you give ~~more~~ trouble than the usual traveller to any particular servant you must recognize it accordingly. For instance, if, during your stay, the boy whose business it is to open the front door has been perpetually running up and down

stairs with parcels, notes, cards, etc., he will deserve more than if he has not been so active; if you were ill in your room, and the chambermaid had to wait on you, she, on the other hand, ought to have more than if you have been out all day. One difference between England and the Continent is that no man-servant ever comes into a lady's bedroom in an English hotel or lodgings. If you breakfast upstairs, the waiter carries the tray to your door, and the chambermaid takes it from him there and brings it in.

These are about the tips which would be expected if you should make a visit at a private house where only maid-servants are kept:—

**FROM SATURDAY TILL MONDAY**

Parlour maid	.	.	.	.	Half-a-crown
Housemaid	.	.	.	.	Two shillings
Boy	.	.	.	.	Two shillings

You only tip the upper housemaid, unless the under housemaid has waited on or packed for you—in that case you give her two shillings also.

**FOR A WEEK**

Parlour maid	.	.	.	.	Five shillings
Housemaid	.	.	.	.	Five shillings
Boy	.	.	.	.	Two shillings
Coachman	.	.	.	.	Half-a-crown

If he has fetched you from the station, or driven you without his mistress — if he has had no trouble on your account, you need not tip him.

In houses where men-servants are kept: —

FROM SATURDAY TILL MONDAY

Butler . . . . .	Half-a-crown
Housemaid . . . . .	Half-a-crown

FOR A WEEK

Butler . . . . .	Five shillings
Housemaid . . . . .	Five shillings
Coachman (if he has done anything for you)	Five shillings

This scale is enough either for one or two persons from Saturday till Monday, but if two people stay a week, the butler and upper housemaid should each have ten shillings.

The fees for doctors and dentists vary with the quarters of the town in which they practise. If you wish to consult a distinguished specialist, you should write him a note saying that you wish to call on him, which he will answer by one telling you his office hours, during which you go to his house, send in your card, and await your turn. Have an envelope ready in which are two sovereigns and two shillings, if it is your first visit, as the usual fee is two

guineas for the first consultation and one for each visit after that. When you have finished your consultation, put the envelope quietly down on the table and go away. If you have to go back again, the process is repeated with one guinea; but if the physician attends you at your lodgings or hotel, he sends his bill when you are better, as he would at home. You can perfectly well ask a dentist what his charges are before being treated.

A word about things which it is well *not* to do. Do not try to walk anywhere in the streets of London at night, unless it should be in some absolutely quiet square. In the neighbourhood of the theatres, it is impossible for ladies if they are alone, and unpleasant if they are with gentlemen. Leicester Square and the adjoining streets have a large foreign population, and it is not usual for young girls to go there much, or, if they do, it should be in the mornings. The same applies to the Strand, which, in the late afternoon, has a decidedly mixed class of passengers. Between Burlington Street and Piccadilly there is a short passage known as the Burlington Arcade, which is filled with little shops where all sorts of luxuries are sold. This is a convenient short cut

between the two streets and is always crowded ; but it is better for young girls, especially if they are striking looking, to do their shopping there in the morning, as in the late afternoon women often walk there for whom they would not care to be mistaken.

If I were asked by any one who had very little time to spend, how she could best get an impression of England, I should advise her to go first to London, and form an idea of its vastness by going about on omnibuses ; to visit Westminster Abbey, which is an epitome of English history in stone ; to go to Windsor, in order to see one of the best of the great English parks ; and to run down, if only for a day, to Oxford or Cambridge.

If you have more time to spend in either of them, during the terms of the Universities, it is interesting to catch a glimpse of the undergraduate life, which, of course, is all you can do ; but during the long vacation you are freer to go over the colleges and gardens at your leisure, and you may also find very comfortable accommodations in what are known (at Oxford at least) as licensed lodging-houses, which are those in which the students are allowed by the authorities to live when they have not rooms

in the colleges themselves. The arrangement seems to be that when the students are not there in the summer the landlady is allowed to rent their rooms, which are often well furnished and very homelike. The board in them is about eight or ten shillings a day for each person, which includes all meals.

I have made a list of a few books about England, some of which you may like to read, but it is not possible within the narrow limits of these pages even to indicate what you may see if you have time and inclination. If you love the old country,—which you will find out after you have been there a few days,—in every corner there will be something to attract you, and you will feel that nowhere else do sea and sky “so inclose Infinite riches in a little room.”

#### SOME BOOKS ABOUT GREAT BRITAIN

A star (\*) means that a book is of portable size, and useful for local reference.

T. means that it is published in the Tauchnitz edition.

- \*A Trip to England, Goldwin Smith. Macmillan.
- Shakespeare's England, W. Winter. Macmillan.
- Gray Days and Gold, W. Winter. Macmillan.
- \*Walks in London, A. J. C. Hare. Macmillan.
- Literary Landmarks of London, L. Hutton. Harper.
- Domestic Architecture in England (4 vols.), T. H. Turner. Parker.

- \*A Handbook to the English Cathedrals, M. G. Van Rensselaer. Scribner.
- Bell's Cathedral Series (monographs by different authors). Macmillan.
- \*Cathedral Churches of England and Wales, W. J. Loftie. Stanford.
- London City Churches, A. E. Daniell. Archibald Constable.
- Memorials of Westminster Abbey, Dean Stanley. Macmillan.
- \*Deaunery Guide to Westminster Abbey. *Full Mall Gazette*.
- \*Handbook to the National Gallery, E. T. Cook. Macmillan.
- \*South Kensington Museum Art Handbooks (monographs on the arts and art industries). Chapman Hall.
- London, W. Besant. Harper.
- Historical Memorials of Canterbury, Dean Stanley. Randolph.
- Portraits of Places (partly in England). Henry James. T. Historic Towns Series. Longmans.
- Great Public Schools Series. Arnold.
- The Inns of Court and Chancery, W. J. Loftie. Macmillan.
- Memorable London Houses, W. Harrison. Scribner.
- The Story of Ireland, E. Lawless. Putnam.
- The Story of Scotland, J. Mackintosh. Putnam.
- Literary Landmarks of Edinburgh, L. Hutton. Harper.
- Royal Edinburgh, Mrs. Oliphant. Macmillan.

## A FEW NOVELS

### ELEVENTH CENTURY

- Harold . . . . . Bulwer Lytton. T.
- Hereward the Wake . . . . . Charles Kingsley. T.

TWELFTH CENTURY

- Ivanhoe . . . . . Walter Scott. T.  
Court Life under the Plantagenets . . . . . Hubert Hall.

THIRTEENTH CENTURY

- Brakespeare . . . . . G. A. Lawrence.

FOURTEENTH CENTURY

- The White Company . . . . . A. Conan Doyle. T.

FIFTEENTH CENTURY

- Last of the Barons . . . . . Bulwer Lytton. T.  
Chantry Priest of Barnet . . . . . A. J. Church.  
The Black Arrow . . . . . R. L. Stevenson. T.

SIXTEENTH CENTURY

- The Abbot (Scotland) . . . . . Walter Scott. T.  
The Household of Sir Thomas More . . . . . Anne Manning.  
Kenilworth (Warwickshire) . . . . . Walter Scott. T.  
Westward Ho! (Devonshire) . . . . . Charles Kingsley. T.

SEVENTEENTH CENTURY

- Lorna Doone (Devonshire) . . . . . R. D. Blackmore. T.  
Holmby House (Northamptonshire) . . . . . Whyte Melville, T.  
Peveril of the Peak (Derbyshire) . . . . . Walter Scott. T.  
Woodstock (Oxfordshire) . . . . . Walter Scott. T.  
The Draytons and the Davenants . . . . . Elizabeth Charles. T.

EIGHTEENTH CENTURY

- Heart of Mid-Lothian (Edinburgh) . . . . . Walter Scott. T.  
Esmond . . . . . W. M. Thackeray. T.  
Vicar of Wakefield . . . . . Oliver Goldsmith. T.

NINETEENTH CENTURY

- Three Feathers (Cornwall) . . . . . William Black. T.  
A Princess of Thule (The Hebrides) . . . . . William Black. T.  
The Deemster (Isle of Man) . . . . . Hall Caine. T.  
Cranford (Knutsford) . . . . . Mrs. Gaskell. T.  
Irish Idylls . . . . . Jane Barlow.



## FRANCE

FRENCH money is puzzling in a different way from the English. It is easier for us, in that it is decimal, but the people obstinately continue to speak of it as if it were not. For instance, five centimes make one sou, and a hundred centimes or twenty sous one franc, but the average French person counts by nothing but the sous. The silver piece of fifty centimes is, of course, half a franc, but in nine cases out of ten he will call it "ten sous," or say twenty sous instead of a franc.

The French sou corresponds about to the American cent, and two of them to the English penny. The two-sous piece is considerably larger than the single one, and there are no other copper coins; the smallest silver coin is for fifty centimes, corresponding to our ten-cent piece. Then come the franc and two-franc pieces, and there is also the five-franc piece, which is about the size of our silver dollar and is commonly

spoken of as a "pièce de cent sous." The smallest gold piece is for ten francs, and the piece of twenty francs is commonly known as a "louis" or sometimes as a "napoleon," although the head of the Republic has adorned it for the last thirty years.

Here is a table of these values:—

<i>French.</i>	<i>American.</i>
One sou	= One cent.
Fifty centimes } (ten sous)	= Ten cents.
One franc	= Twenty cents.
Five francs } (a hundred sous)	= One dollar.
Ten francs	= Two dollars.
Twenty francs } (a louis)	= Four dollars.

The French and English customs authorities have under consideration an arrangement by which branches of the French custom-house are to be established at Charing Cross and Victoria stations, and luggage examined and passed by a French official. This would be most convenient, and you might inquire whether it has been done.

You may buy your ticket through by whatever line you choose from London to Paris, and it may be third or second class by rail, and first

class on the Channel steamer, which last is advisable, as the second-class quarters are not good. Your luggage may also be registered through from London to Paris.

If you go by Dover and Calais, which is the shorter crossing, there is always time for breakfast, or rather luncheon, at the latter place, where the railway buffet is famous for good things to eat.

While you are still on the boat, as you are nearing the coast of France, a custom-house official comes round politely asking for your keys, and your hand luggage is examined then and the larger pieces at Amiens.

The radical dissimilarity between English and French people makes itself felt the moment you touch French soil, and if you have never been out of the sound of your own language, the first few moments are rather bewildering. Although stolid compared to Italian porters, the French ones seem exceedingly mercurial after the English, and, unless you are careful, three or four of them will get hold of your hand luggage, and each will of course expect a tip.

From the moment you set foot on shore remember that you have come to a country where the little amenities of life make much more

difference than in the one you have just left, or than they do at home.

A lady will be courteous to every one out of self-respect, but effusiveness of manner is not thought in England to be an attraction, and by some classes of people, as I have hinted before, it may be misunderstood. In France and Italy, on the other hand, and to some extent in Germany (although there the Teutonic reserve comes in again), the more gracious and polite you are to every one the more you will have done for you. You will naturally notice the general use of "monsieur" and "madame" among people of every station in life.

In England this marks a distinct difference in rank; ladies and gentlemen only say "sir" and "ma'am" to persons of the blood royal. Once across the Channel, however, you can scarcely be too generous with this trifling compliment; and its frequent omission by the English, which is natural enough, gives rise to one of the grudges which the French have against them. As a general rule, any woman is safe in addressing another woman, whether duchess or apple-seller, as "madame," and any man may be called "monsieur" unless he is a waiter, or a porter, when the proper word, while he is at

his work, is "garçon," or "boy." The young girl who brings home your bonnet is "mademoiselle," and so far as your personal comfort and convenience are concerned you had better be rude to a friend than forget to say "Bonjour, monsieur," or "madame," to the portier or concierge and his wife as you go in or out of your hotel or apartment, as if you do they will forget to send up the notes or parcels of a lodger with so little manners. The expression "s'il vous plaît," which is the equivalent of our "please," is not so much used as in English; "voulez-vous bien," which is the equivalent of our "will you kindly," is a more common form, or you may simply give your order in so many words, but always in a pleasant tone.

But it is time to be starting for Paris; the "conducteur" has cried out "En voiture, messieurs!" in a cheery way which his British brother would consider very undignified.

One great difference between English and Continental railways is that in England men are not supposed to smoke except in certain carriages, while in France it is allowed in all unless the fellow-passengers object. There are also, on the Continent, railway carriages set apart

for "dames seules" or "signore sole" (ladies only), into which gentlemen are not admitted at all, and you may always ask the porter who has charge of your hand luggage to find you such a carriage. If your party can manage to be alone in one it is very convenient; but French trains are much more crowded than English ones, and you run the chance of being shut up with two or three stout old ladies who will take up a great deal of room, and are sure to object vehemently to any fresh air. The express trains from Calais or Boulogne to Paris are nearly always especially full, and your party will be fortunate if you all find seats together.

The rule for one terminal station is the same for all. As the train slackens its speed, open your window, put your head out, and beckon for a porter. There is no distinct name for him in France as there is in other countries, and a sign is usually enough, but if you must call him anything, "garçon" will do, as I have said.

As a general rule, never go anywhere without having written or telegraphed ahead for rooms to whichever hotel you mean to go. By so doing you insure an omnibus being sent to

the station to meet you, and the man who comes with it will attend to your luggage.

The French custom-houses are more fussy than those in England. There seems to be a small duty on a great many things, but after all the chief object of their search is spirits or tobacco, and a lady is not likely to have much annoyance.

If no omnibus meets you, and you drive off from the station in a cab, with your luggage on top of it, or beside the driver, which is what people generally do, before long you may very likely see a man trotting alongside and trying to keep up with your vehicle. If he is evidently following you, it means that he is a poor wretch dependent upon odd jobs for a living, and he is taking a long run on the chance that when you get to your destination there may be no one to carry up your trunk, and you will therefore employ him. Unless this is likely to be the case, it is cruel to let him have his exertion for nothing, and you had better put your head out of the window and shake it, and also move the uplifted forefinger of your right hand to and fro. That is the universal sign of negation on the Continent, and is understood by everybody, especially by the confrater-

nity of beggars. If they pester you, and follow you about, and decline to take "No" for an answer, only waggle your finger at them long enough, and they will give it up and go away.

The drawback of sending word beforehand to a hotel is apt to be that the proprietor or manager takes the chance of your being rich, and therefore reserves for you rooms which cost more than you wish to pay; but you are not obliged to take them, and may ask to see those which are less expensive. The prices of hotels in Paris vary greatly according to their locality and the class of people who go to them. In the neighbourhood of the Place Vendôme there is every sort of cosmopolitan luxury and a correspondingly exalted scale of charges; but even if you can afford to go there it is a pity to do so if you want to see anything of French people, for at some seasons of the year one actually hears as much English as French spoken in the streets.

There are, of course, as in London, many small, quiet hotels where one may be perfectly comfortable, but which are not so splendid.

When you drive up to the door, you will be received by the manager, who will show you your rooms. The manager of any hotel fre-



quented by travellers always speaks English, and so does the "portier," a magnificent being who must not be confused with the porter. After your first arrival, you may not see the manager again until you go, but the "portier," who has a little den by the front door, is your best friend; he changes your money, sells you postage-stamps, and has at his fingers' ends the railway time-tables. He is usually a most obliging person, and well entitled to his tip when you leave. I have said that he is an authority about time-tables, but this does not always apply to small cross-country lines. He will tell you in a moment when the express trains for any part of Europe leave or arrive; but if you want to take slow trains, in order to be able to stop over at small places, and are clever at puzzles, you will sometimes be able to work out a route after he has assured you that the thing cannot possibly be done, whereat you will feel a glow of triumph unless you are, like Marjorie Fleming's mother-turkey, "more than usual calm."

In most of the hotels on the Continent it is possible, if you stay more than a few days, to make an arrangement which corresponds really to boarding—that is, you go "en

pension," and if you are to be two or three weeks in a place it has great advantages, for you know exactly what you are spending. Suppose that you have been given the address of one of the small hotels of which I speak ; when you get there look at the rooms, and if they suit you say to the proprietor or manager that you wish to stay for about such a length of time, and then settle with him the amount per day which you shall pay. This includes your coffee, rolls, and butter in your room in the morning, your second breakfast or "déjeuner," which may be taken in the general dining room or in your "salon" if you have one, and the evening dinner. If you are served in your own rooms, it is extra, and the wine or mineral water at meals, and an egg or omelet with your coffee, or baths, or a lamp, are extra also, and in winter firewood, an important item. You are not bound to stay if you are not comfortable, and if you have many friends with whom you expect to dine, living "en pension" is not a saving, as you must pay for your meals whether you are there or not, but for women travelling quietly it is an excellent plan.

Hotels which are willing to take lodgers on

these terms must not be confused with the "pensions," which are simply our boarding-houses. Of these there are any number in Paris, and they vary at least as much as their fellows at home. You cannot be too careful about going to one of them unless you know all about it from a friend whom you can trust, but many are entirely unobjectionable, and it is in them that the majority of the women live who come abroad for serious study of any kind, whether in Paris, or in other European cities.

As to the relative expenses of different parts of Paris, I have already spoken of the Place Vendôme and the Rue de la Paix; then there is the "American Quarter," near the Arc de l'Etoile, in which prices are also high, although there are hotels and pensions in quiet side streets where one may be comfortable without paying exorbitantly. This neighbourhood has the advantage of being on higher ground than most of the older districts, and as it is of recent growth, the sanitary arrangements are better, for which reasons I advise you to try it if you have a delicate person in your party, or a young girl. Many people like the "rive gauche," or left bank of the Seine, and in some of the hotels there one may be very comfortable at a moder-

ate price, but it is rather out of the way, and the old paved streets are very noisy. By the way, when you are looking for rooms in a European hotel, notice whether it is on the side of a hill, and if so, ask whether it is on an omnibus route; those heavy vehicles have strong brakes, which are used freely on any declivity, and the consequent strident screech is exceedingly disagreeable.

With regard to prices, these are variable, as in London; on general principles you will pay from eight to fifteen francs a day at a quiet hotel, the difference depending somewhat on the position of your room, and the length of your stay; while board and lodging at a pension are anywhere from a hundred and fifty to four hundred francs a month. If you have no friends in Paris, it would not be a bad plan to stop over night at one of the large hotels which are near each railway station, as the faithful Baedeker will tell you, and go next morning to the American Girls' Club at 4 Rue Chevreuse, in the famous Latin Quarter, where you will surely be told what you had better do. This club was started for the use of American students, and there is a restaurant where any woman can go, the prices being kept as low as

possible. Tea is served in the afternoons, and every American woman is welcomed, while in summer, when there are but few students, rooms are rented very cheap.

Nothing which may be said about Parisian prices holds good in an exhibition year, when you may consider yourself exceptionally lucky if you only have to pay twice as much as in ordinary times. Paris, during one of these shows, bears the same relation to her usual self that a private household does when it is turned upside down by some entertainment, like a big wedding, which strains its resources to the utmost. There are always a great many interesting things to see, and supposing you have the chance to go you will be foolish not to take it; but if you have never been in Paris before do not make up your mind about her offhand. The cabbies are all cross, and the horses are all tired; the theatres are so crowded that you can hardly get a seat; and if you go to a restaurant you must wait an interminable time for a bad dinner. This is the reverse of a shining shield. Every exhibition has a special and ephemeral literature of its own, quite out of the scope of ordinary guide-books, and one of the best volumes recently issued seems to be the "Anglo-

American Guide," published by Heinemann in London, Hachette in Paris, and Stokes in New York.

One of the first things to learn on the Continent is that its ideas differ widely from those of Great Britain and America as to what are known as "the rights of the individual," and this is especially the case in France. In England, or with us, if there is an accident in the street, you are supposed to be in the right until it is proved that you are in the wrong; but the exact contrary holds in France and other Continental countries. If you are nearly run over in Paris, the man who has done it, instead of apologizing, will begin to scold you, and if you apply to a policeman he will tell you that you are very lucky not to be worse off and that it was all your own fault. This is somewhat bewildering at first, but you must get used to it, and remember that it is your place to dodge the cabs and carriages in the streets, not theirs to look out for you.

If you leave anything in a cab, your only redress is to go after it to the Prefecture of Police, below the cathedral of Notre Dame; but unless the object is very valuable it is scarcely worth while to take so much trouble.

Your chance of recovering it is slight, even if you have the number of the cab, as the man may assert that he never saw what you have come to claim, and the authorities seem always to take his part.

Cabs in Paris are either victorias or ramshackle coupés, and the cabbies not nearly so civil as those in London. There are plenty of stands, but, if you are wise, you will not take a cab from one of them, because after you have started, you may find the horse lame or tired out. The better way is to walk along quietly after you leave your hotel, watching, without seeming to do so, the various cabs creeping along in search of a fare; then, when you see one with a decent horse and man, hold up your finger, and he will immediately come. If you give the cabby an address only as you get in, when you get to your destination you must pay him and let him go. That is a "course," and for it he is entitled to a franc and a half, and also a "pourboire"—this last is obligatory as the fare. For a short "course" French people usually give three sous, but foreigners, especially Americans, are always expected to give more. I usually give five sous "pourboire" for an

ordinarily long "course." The aggregate amount in pennies between a small "pourboire" and a large one is not very great, and it is worth something to have one's cabby pleasant. If you wish to keep the cab for several errands, you must say "à l'heure" when you engage him, and if it is near the time when he ought to change his horse, he has the right to refuse to take you. The fare by the hour is two francs, and the men do not drive so fast as by the "course," although they will usually do so if you promise them a good "pourboire." During an exhibition they expect two francs for a course, and three by the hour.

Each man is bound to show his tariff if requested to do so, and on it is the number of his cab. If you want to go into one of the large shops, you should ask your cabby for his number, which he will give you on a small piece of paper, and when you come out, if you give that paper to one of the "commissionnaires," who are always at the doors of the shops, he will find your cab for you as boys do after the theatre at home. For this you give him two sous.

Cabbies have been so often swindled by fares going in at one door and out at another of



the great shops which have many exits, that they have naturally become suspicious, and it is customary to leave a parasol, book, or some other little thing on the seat as you get out. You are secured against theft by the cabby's number which you hold, and he is sure that you will come back to him.

I once saw an amusing sight outside the Magasins du Louvre. An elderly English woman of the most eminent respectability was holding tight to one end of her parasol, while her cabby, fiercely gesticulating, held equally tight to the other. Both were talking at the tops of their voices, and neither could understand a word the other said. The lady wanted to do some shopping and expected to find her cab when she came out, but was not familiar with the custom of leaving some article in it as a guarantee of her return, so the cabby was insisting upon her parasol as a deposit, while she was resisting what she thought was highway robbery.

In Paris, unlike London, four-seated vehicles cost more than one holding only two passengers.

The two largest cab companies are the "Urbaine" and the "Compagnie Générale," and the cabs of the Urbaine may always be

easily distinguished, because the body of the vehicle is painted in yellow and black to imitate cane work; this company hires out many carriages by the week or month, which are not numbered, but all have the peculiar black and yellow painting. The cabs of the Compagnie Générale are dark green and black, with a little shield on the door marked "C. G."

Remember, when you wish to take a cab in Paris after dark, or indeed at any time, that you can always tell to what quarter of the city the stable belongs by the colour of the glass in the lamps, and try as much as possible to take a man who lives in your quarter, because his horse will go better toward home.

On any map or plan of Paris you may see where these different quarters are; here are the principal ones with their colours:—

*Blue:* The Bastille, La Villette.

*Red:* Etoile (or Arc de Triomphe), Avenue de la Grande Armée, and Batignolles.

*Green:* Vaugirard, and the left side of the Seine, the Latin Quarter, etc.

*Yellow:* Montmartre and La Chapelle.

As a general rule the cabs with the red or green lanterns will be those you want.

If you can afford it, by far the pleasantest

way to arrange for a cab in the evening is to go to the office of the Urbaine Company nearest your hotel. There are many of these offices, and the portier will be able to direct you. Ask to see the manager, and tell him that you wish to have a cab whenever you want it, and to be able to feel sure that the horse is good and the man sober. You can let him know in the morning, and the man will appear at your door at the time you have named, and will be waiting for you at the theatre when you come out. This costs ten or twelve francs an evening, besides a tip of two francs — as much as a cab would at home; but you are sure of a decent man, and in case a young girl has to go out to dinner by herself it is really the only satisfactory arrangement.

Omnibuses in Paris have different rules from those in England. In order to secure a seat you go to a little station, or booth; there is one just opposite the Magasins du Louvre from which you can easily learn what they are all like. If you know that the omnibus which you want to take belongs to the line of which that is the office, you go in and ask for a ticket and are given a number. Then you wait until, in a few moments, an omnibus comes along and

deposits some people. The keeper of the office calls some numbers in the order in which he has given them out, and you listen for yours. If there are three vacant places only in the omnibus, the first three numbers called take them, and you may have to wait still longer. This at a very busy time of the day may happen two or three times, but at last you hear your number, and climb either in or outside, wherever you have taken your place. The fare inside is six sous to any part of the city, and outside, called the "impériale," which is much pleasanter, it is three. The omnibus rolls away with the sign "complet" on the back if it is full; if a person gets out, the little sign is taken down and it will stop if it is hailed, but the chance of a vacant place is slight and you may wait so long on the pavement that people usually go to the stations. At night a little red lamp takes the place of the board, and has the same meaning. (There is a venerable story of a man who lamented that he could never get to "Complet," although so many omnibuses went there, because none of them would stop for him.) A complicated system of "correspondances," or transfers, covers the whole city; but if you mean to use the omnibuses except

■ ■ delightful way of seeing Paris, you must really study their routes.

Of late years there have been so many American girls studying and living there that a young lady walking alone does not attract so much attention as formerly, but she must be even more careful than in London to dress quietly and behave with reserve and discretion. Do not look at men; do not walk on the boulevards in the late afternoon; and especially do not loiter at that time under the arcade of the Rue di Rivoli, opposite the Louvre. There are quantities of little shops there, the windows of which are full of photographs of actresses and various conspicuous people, many of them in toilettes which recall that of the "Young Lady of Crete," and to the foreign mind it is absolutely incomprehensible that nice girls should stand gazing and admiring as too many of them do.

Women who have no man with them can go to the theatres in the evening without any inconvenience. As these are scattered all over Paris, you may, to save trouble, procure seats through one of the many "Agences des Théâtres," easily distinguishable by the posters outside them, where you pay a premium which varies with the attractiveness of the spectacle.

Usually it is two francs a place above the theatre price, but for gala affairs it is often much higher.

If you have time it is always better to get your tickets at the "bureau de location" of the theatre itself, and be sure to ask whether the play you want to see will be given on the evening for which you are buying them, as the bills of foreign theatres change often, and without warning.

The most comfortable seats are the "stalles d'orchestre" or the "fauteuils de balcon," and at the principal theatres the price of these, at the box office, is from seven to nine francs, or about the same as at home.

Tuesdays and Thursdays are subscription nights at the Théâtre Français, and many people take their boxes or seats for the season, which makes it hard to get places for those evenings if there is a new play. Monday is the fashionable subscription night at the Opéra.

The Théâtre Français will soon be rebuilt, and you should certainly go to it at least once, even if you do not understand French, as it is one of the characteristic institutions of Paris.

The question as to the theatres to which ladies

can or cannot go is a delicate one. The rule between married and unmarried women is very sharply drawn in France. A married woman may go anywhere her husband chooses to take her, and read any book which he does not forbid; but unmarried women do not as a rule read French novels nor go to most of the theatres, unless the piece is unobjectionable.

A Frenchman who sees a young unmarried woman at the Palais Royal Theatre or with a certain kind of French novel in her hand, does not know what to think, and it is not his fault if he believes that she understands a great deal more than she does.

The Théâtre Français, as I have said, is a classic institution, and the Odéon almost as much so. At the Opéra the lyric performances are not nearly so good as we have now in America, but the ballets are far more beautiful. Coquelin and Sarah Bernhardt play at their theatres much the same pieces that they bring to America, and it often happens that some historical play is entirely inoffensive; but one cannot be sure, and if you are in doubt you had better stay away.

The Palais Royal is the home of broad farce of the Gallic variety, and although the pieces

are occasionally amusing, they cannot be recommended to youth.

The "star" system by which one theatre has twenty different companies as tenants during a season is unknown in Paris; each has its own director and its permanent troupe. One piece may be perfectly harmless, the next terrible according to our standards; and the only way to decide whether to go or not is to ask the advice of some friend who knows more than you do.

At the Opéra and the Théâtre Français, women are only allowed in the orchestra stalls without hats, and not in the first three rows. In other theatres there are no restrictions.

French theatre tickets are not like ours, being slips of paper with the number of one's seat written on them twice. When you go into the vestibule of the theatre you will see three men sitting like judges, in a sort of box or pen; you give one of them your slips of paper, at which he glances, tears them in two, and hands you the other halves. In the corridor outside your seats you find some old women with beribboned caps, who urge you to leave your cloaks with them, and you had better do it; for French theatres are usually



crowded and always hot. These women are called "ouvreuses," and they are as much a part of the machinery of the French theatre as the prompter. You may put two or three light wraps together, for which the "ouvreuse" will give you a number; she then tells you where to find your seat, and you go in.

French people are fond of going out into the "foyer" between the acts to walk up and down, talk, or drink raspberry vinegar and such-like mild refreshments; the consequence is that they tramp over one's feet several times each evening. In the Théâtre Français there was no aisle down the middle of the orchestra stalls, but a bar separating the even from the uneven numbers, and if you could get seats against that bar, directly in the middle of the house, you had to climb over everybody to get in if you were late, but after that nobody passed you. Never wear a good skirt to a Paris theatre, except in a box, as the floors are always dirty.

When the play is over, fifty centimes will be enough for your ouvreuse, or a franc if you are a large party. You will have to find a vehicle for yourself, there being no "commissionnaire" as at the English theatres, and your going home will probably not be so pleasant as in London.

There are plenty of cabs, but the horses are often lame and tired, and the cabbies beat them unmercifully. You may have the good luck to find a horse which is not exhausted, and glad to be going toward home, or else you may, especially in an Exhibition year, be made to feel that you would much rather walk any distance than sit another minute in the cab.

The postal arrangements in Paris are excellent, and their system of "card telegrams" a great convenience. At any post-office station you may buy these little cards, which cost thirty centimes for an ordinary one, like a postal card, and fifty centimes for a small sheet of blue paper with a line gummed around the edges and a row of perforations like those which separate postage-stamps. You write as much as you choose on the inside of this little sheet of paper, which will hold thirty or forty words, then double it over, wet the gummed edges and stick them together, write the address, and drop it into a special slit reserved for these "cartes télégrammes" at the office, when it will be whisked away through a pneumatic tube at once, and delivered as quickly as a regular telegram. The person receiving it merely has to tear off the gummed edge which closes the

sheet; and the open cards go in the ~~same~~ quick way. If you wish to change an appointment with a dressmaker or send word that you want a cab, two hours is usually quite enough time to allow for one of these card telegrams to reach any part of Paris. The colloquial ~~name~~ for the closed ones is "petit bleu," from the shade of their paper.

Ordinary telegrams within the limits of France cost one franc for the first twenty words, the address being included, and one sou for each word after that. The tariff for other countries varies.

Although Paris is essentially a city of restaurants and cafés, there ~~are~~ none to which it is pleasant for ladies to go by themselves, and you had better avoid them. There ~~are~~ several tea ~~rooms~~ in the English and American quarter where you can get very good afternoon tea and cakes, and if you want to lunch away from your own hotel, you may go to ~~one~~ of the many "Bouillons Duval." There the food is good and cheap, and you are waited on by young women; while, although the company is not exciting, it is respectable.

There ~~are~~ half a dozen huge shops in Paris to which most strangers drift naturally, and about

the two best-known of them a hoary anecdote is told, to the effect that a young woman, who ~~was~~ asked when she went home what she had most admired in the Louvre, replied that on the whole she preferred the gloves there to those at the Bon Marché.

The largest shops are like our department stores, or the coöperative stores in London, and are known by fancy titles instead of the ~~names~~ of their proprietors. Among the best of them are the "Magasins du Louvre," and the "Samaritaine," in the Rue de Rivoli; the "Bon Marché," and the "Petit St. Thomas," in the Rue du Bac, and the "Printemps," on the Boulevard Haussmann.

When you go to shops let me warn you against a want of consideration which often comes from lack of thought. In all the large ones, a number of the employees, both men and women, speak English, but in many cases it is scarcely fluent. I have ~~seen~~ a woman go into the Bon Marché and say to one of the shop-girls, "Do you speak English?" to which the answer was "Yeess, madame, a leedle." Then down came the long-pent-up torrent of the shopper's eloquence, — she talked at a pace that would have staggered a stenographer, and the poor girl was

drowned in the flood. Up came the watchful section superintendent, who saw that the attendant did not really understand the lady, and although I could not hear what he said to the girl, I am afraid she may have lost her place in consequence. Therefore, when speaking English to foreigners, "let your words be few and well chosen," and speak as you would to a little child, or even more slowly and distinctly.

Wednesday is "bargain day" at the Magasins du Louvre, and Friday at the Bon Marché, and if you do not mind a tremendous crowd, especially in the afternoon, you can often get things cheaper than on other days; but otherwise I advise your choosing another time, and always go as early in the morning as you can.

In your wanderings about, if you see a little thing which you like, can afford, and have room for, buy it at once, and do not think that you can get the same thing just as well later somewhere else. The chances are that you will never see anything like it again, and will be sorry during the rest of your journey that you did not take it at first. If you go into a large shop in Paris and take a fancy to a certain cape, or necktie, or petticoat, do not be deterred from getting it because there are

many others exactly like it; seen together, they may look rather common because of their number, but when your purchase is transported home it will probably be the admiration of your friends and you will only wish you had more.

If you buy new clothes before leaving Paris it is better to ask your dressmaker to recommend you a professional packer. He (for it is always a man) will save you a great deal of trouble, but he will also awe you by the amount of room which, according to him, every self-respecting frock requires. He stuffs the sleeves and bows with tissue paper; he lays little rolls down every fold where a crease could possibly come; he puts countless tacks and pins to prevent the contents of the tray from shifting, and altogether spreads your purchases over what seems to you a great deal of space. For the ocean journey, although not for travelling, cheap trunks serve their purpose, and a very fair-sized one can be bought in Paris for thirty francs. If your packer is good, and your clothes not maltreated at the custom-house, they should be as fresh when you unpack them in your own room as they were when they came from the dressmaker's. It is false economy to crowd

them yourself into boxes too small for them, for, even if you go directly home, it must be at least a fortnight between the time you pack them and take them out, and most of that has been spent on board ship, where the ~~sun~~ air ~~seems~~ to penetrate even into the most tightly closed boxes.

If you reach Paris in winter, you will be wise to get yourself, ~~as~~ soon ~~as~~ possible, at any of the large shops, a pair of thick slippers with felt soles, ~~as~~ you have left carpets which cover the floor behind you in England, and will only find small rugs on the stone or tile or wooden floors. You should also buy a warm dressing-gown, especially if you are going to Italy, ~~as~~ the chilliness of part of the southern winter is sometimes penetrating.

While you were in England the question of your washing was simple, as you made the list out in English, but now it will be a different matter. At any of the book shops which are meant especially for English and American tourists, such as Brentano's, 37 Avenue de l'Opéra; Neal's, 284 Rue de Rivoli; Galignani's, 224 in the ~~same~~ street, or Gateau's, 8 Rue Castiglione, you will be able to get a polyglot washing list in English, French, German, and

Italian. Then all you have to do is to write the number for yourself opposite the English name, and for the laundress opposite the foreign one. You keep the English list and pin the other on your clothes-bag. Try to have your things back in good season before you must leave an hotel, as laundresses sometimes take the chance of your not having time to count them, and in that way you may leave a trail of handkerchiefs, collars, and stockings behind you.

If you mean to travel about after you leave Paris, and wish to see as much as you can, you must certainly count upon lunching often in the railway carriage, as it saves a great deal of time, and for this you will need a luncheon basket, because it is of the utmost importance that you should eat as regularly and as much as possible, unless you wish to tire yourself out. In the expensive shops on the boulevards, and in the different establishments which sell conveniences for travellers, these baskets are elaborately fitted up, very heavy and very dear, but for a fraction of the price you can get one which will be more useful and comfortable. Go to the Bon Marché, and select a basket of ample but not unwieldy size, made of some sort of soft straw or reeds, which, although



stout, will not have sharp ends to tear your hands and clothes, and with a strap around it. Then go to the housekeeping department, and choose three or four (as many as you want) small enamelled plates, the same number of knives and forks, an enamelled pot with a tight-fitting cover, for butter, and a drinking-glass in a straw case for each member of the party; there should also be a small corkscrew. Be careful, by the way, to choose your basket long enough to carry a bottle of wine or mineral water comfortably. These things thus bought cost only a few francs, and your basket is not blocked up with a number of compartments holding things which you do not want. Buy also a dozen small napkins, and get at any apothecary's a new glass pot with a screw top, such as are made for cold cream, to hold salt.

A cake of chocolate, of whatever form of it you like best, should live in the luncheon basket, or at least be somewhere easily accessible on journeys, as a biscuit and a bit of chocolate may often prevent your feeling faint or having a headache. Chocolate to drink at the first meal of the day, instead of tea or coffee, is attainable in almost every corner of Europe; and if you miss a hearty breakfast you will

find this much more sustaining than either of the other beverages. If you are dependent on milk, by the way, there are now in all the large towns private dairies from which it is sent out in sealed bottles, as with us, and if you tell your waiter that you want so much each day, it will be delivered regularly and put on your bill. It costs a little more than ordinary milk, as usual, but it is supposed to be safer. If you are rather run down from rapid travelling, or overtired from sight-seeing, a few days' rest, and as much milk diluted with an equal quantity of Vichy water as you can take, will probably bring you up as quickly as though you consulted a physician.

In case, however, one of your party should seem likely to be ill, it is well to know that English nurses may be obtained at the following addresses: The Holland Nursing Institution, 25 Rue d'Amsterdam; St. George's Nursing Association, 92 Rue de la Boche, and the Deaconesses' Home, 95 Rue de Reuilly. During the Exhibition of 1900, nurses from the Presbyterian Hospital, and from St. Luke's, in New York, will have an office at 102 Rue Vaugirard, and there will be many American nurses in Paris.

In almost every French town there are "charcuterie" shops, where you can buy cooked meats of all kinds, and if, when you are out, you see a good cold roast chicken in a window, and are going on an expedition where you mean to use your luncheon basket, buy the chicken and bring it back in a discreet parcel. You will find it costs much less than if you order it from the hotel, and if you wish to take a bottle of wine, you can buy it cheaper in a grocer's shop. If you order rolls and butter to take with you, the hotel keeper will be quite contented.

Whether you like it or not, it is wiser to drink mineral water while you are abroad, except in a few cities. There are said to be artesian wells in Paris which are quite safe, but in general the water there has a bad name, and you had better drink St. Galmier. Mineral waters have their districts, like wines, and you will soon find out what those are by the prices on the hotel wine lists. When you find that the water that you have been drinking costs a little more than it did at the last place, and that the one next it on the list is rather cheaper, it means that you have crossed the boundary line into the second one's territory;

and you had better change, as one is as good as another, and all chiefly useful to protect you, or at least give you the illusion of protection, against microbes.

When there are children with you or people who drink a great deal, if you are going to make any stay in a place you should order a gallon of distilled water from a chemist's, as that is quite as safe as if from a mineral spring, and much less expensive.

You should never travel in France without a provision of copper sous. Many of the railway trains on the Continent now have toilet rooms attached to the carriages, but as a rule only on the expresses, and those at the stations are always taken care of by old women, the regulation tip from each person being two sous.

If you get tired walking in Paris and sit down on an iron chair, in a few moments a polite old lady or an old man in a blouse will come and stand smiling before you, which means that he or she expects a couple of pennies for the use of the chair. The fixed benches in the parks are free, but as the movable chairs which are everywhere in Paris and which add greatly to one's comfort belong to

private individuals, or to companies, there is ■ charge for them.

In France there seems to be no dividing line between the work of men and that of women. All the rough chamber work in hotels, for instance, is done by men ; they sweep the floors, empty dirty water, etc., while the chambermaid makes the bed and arranges the room. This custom at first seems strange to American and English people, but it is one of the customs of the country. In Italy it is not ■ general ■ in France, but everywhere out of England men do ■ great deal of the work which we only associate with women. In ■ an ordinary year, when Paris is not hysterical over ■■ exhibition, if you have stayed ■ fortnight in a quiet hotel, your tips would be about these : to the portier, ten francs, and the same to your waiter and your chambermaid (or seven to her and three to her male assistant); five francs to the "garçon d'étage," an upstairs waiter, who has brought your breakfast tray and answered your sitting-room bell; and three to the garçon who corresponds to "boots," and who takes your trunks up and down.

The things worth seeing in Paris are so many, and of such different kinds, that I can-

not even begin to tell you about them, but I may indicate one or two which are not dwelt upon in the guide-books. If you are there in spring or summer, it will amuse you to go up and down the Seine in the little river-boats known as "mouches" or "hirondelles," — flies and swallows. You may go to Suresnes or St. Cloud, lunch at one of the inns there, and come back whenever you please. These boats correspond to those which go to Greenwich, but I think you will be struck with the different way in which English and French people take their pleasure.

In England, a man goes about with his sweetheart, or his wife, if she has only one child to look after, but when more come she seems to stay at home with them, and her husband joins other men. In France, on the other hand, the more the merrier is the feeling about family parties; in any of the suburbs of Paris on a holiday, or in any corner of the Bois de Boulogne, you will find numbers of picnics going on, with parents, children, and grandparents perfectly happy in being together. It makes an American rather ashamed to see how neat such parties are after they have finished feasting; every scrap of paper, egg-shell, or bit of

bread is collected, and no rubbish of any sort left to disfigure the grass.

There is not much left now of old Paris, but in the heart of the city, on the little island where the Cathedral of Nôtre Dame stands, there are still some curious streets, with names even older, probably, than the present buildings. In the cathedral itself, notice the noble sweep of the simple columns behind the choir—you will not see anything else just like it in all cathedral architecture. If you are in Paris at the end of Lent, try to hear the "Chanteurs de Saint Gervais," which is an old church on the left side of the Seine. The "Chanteurs" are musical enthusiasts, who have revived the old plain-song; they have no organ accompaniment, only permitting the voice and sometimes the violin. They give old church music, some of it mediæval, and some by Palestrina, Pergolesi, and others, but nothing modern. It is simple enough to hear it,—all you need do is to find your way to the Church of Saint Gervais et Saint Protais (to give its full name), in the Rue François-Miron, pay a trifle for a chair, and perhaps give something for the repairs of the church and expenses of the society, if a collection is taken up. On Holy Thursday,

Good Friday, and Easter Sunday, the music is especially fine and impressive.

If you travel in France you must learn how to register your luggage, which is much more troublesome to do on the Continent than in England. The process, which is the same in Germany and Italy, is as follows: As soon as you get to a railway station, a porter takes the luggage from the cab to the checking-office, for which he expects four sous a trunk, and it is placed on a very long wooden counter, in a group together, and pushed up in its turn to the scales, which are by the luggage agent's window. In France you are allowed thirty kilos, or about sixty pounds; in Germany twenty-five kilos, but in Italy every pound of luggage must be paid for. When your turn comes, state in a loud clear voice where you are going, and deliver up your railway tickets, which will be returned to you stamped, with a separate receipt on a printed form, bearing a printed number, and, in writing, the number of pieces, their destination, and the price of transportation. The same printed number is pasted on each of your pieces, and you should therefore copy it as soon as possible into your pocket-book, as the number alone, accompanying your



keys, which of course will open your own boxes, will identify the luggage as yours on arrival, in case you should lose the printed receipt, which is called "billet de bagage" in French, "gepäckschein" in German, and "scontrino" in Italian. This may save enormous trouble. After your luggage is once registered to any place within the boundaries of the country, which it should be at least ten minutes before the train starts, you need not concern yourself about it though you may have to change trains several times.

If you know how much your luggage weighs, as you will be able to do by consulting the first receipt you get, on which the weight in kilogrammes is marked, you will be able to calculate very closely how much it will cost on any journey.

If you possibly can, go to the valley of the Loire in spring or early summer, and don't forget to take Mr. James's "Little Tour in France" with you. If you have good weather you can see the group of châteaux for which it is famous within a week or ten days, supposing you have no more time to give, and the roads are exceptionally good, if you wish to make a bicycle trip of it. Also run down to Chartres

over night, and to Laon, as well, to see their great cathedrals. You may leave Paris in the morning, arrive at either of them in the middle of the day, which will give you the afternoon and the next morning, and you can return to Paris before night. Rheims is about the same distance, and when you have seen those three cathedrals, besides Nôtre Dame de Paris, you will have at least an idea of French Gothic architecture. Look particularly at the stained glass in Chartres, and Laon, and Rheims, which is exceedingly fine; the art of making it was lost for several hundred years, to be found again with a different expression but equal splendour, in our own day and country, by Mr. John La Farge.

France is a country of inexhaustible riches; you may spend your life there, as in Italy, and never be done going to school, but the task will be an ever new pleasure.

#### SOME BOOKS ABOUT FRANCE

A star (\*) means that a book is of portable size, and useful for local reference.

T. means that it is published in the Tauchnitz edition.

- \*Walks in Paris, Augustus J. C. Hare. Macmillan.
- \*Days near Paris, Augustus J. C. Hare. Macmillan.
- \*Southwestern France, Augustus J. C. Hare. Macmillan.

- A Little Tour in France, Henry James. T.
- Old Court Life in France (2 vols.), Mrs. Elliott. T.
- Renaissance of Art in France, Mrs. Mark Pattison.  
Macmillan.
- The Court of France in the Sixteenth Century (2 vols.),  
Lady Jackson. Scribner.
- Old Paris, Lady Jackson. Scribner.
- France (2 vols.), J. E. C. Bodley. Macmillan.
- The Bible of Amiens, Ruskin. George Allen.
- French Home Life, F. Marshall. Appleton.
- The Stones of Paris in History and Letters (2 vols.),  
Benjamin and Charlotte Martin. Scribner.
- Histoire de Paris, F. Bournon.
- Architecture of Provence, D. Macgibbon. Douglas.
- Travels in France in 1787-8-9, Arthur Young (Bohn  
Library). Macmillan.
- Le Château de Versailles (2 vols.), L. E. Dussieux.
- Old Touraine (2 vols.), T. A. Cook. Macmillan.
- The Story of Rouen, T. A. Cook. Macmillan.
- Medieval France, Gustave Masson. Putnam.
- Modern France, André Le Bon. Putnam.
- French and English, P. G. Hamerton. Roberts.
- Modern Frenchmen, P. G. Hamerton. Roberts.
- La Peinture en Europe, Le Louvre: Lafenestre and Richt-  
enberger (in English also). Scribner.
- In Praise of Paris, T. Child. Harper.
- Memorable Paris Houses, W. Harrison. Scribner.
- Promenades à Versailles, Philippe Gilles.
- France of To-day, M. Betham-Edwards. T.
- The Maritime Alps, by the author of "Vera." T.

## A FEW NOVELS

### TWELFTH AND THIRTEENTH CENTURIES

Arthur of Brittany . . . . .	Peter Leicester.
Good Saint Louis and his Times . . . . .	A. E. Bray.
Marie de Brabant . . . . .	C. P. F. Ménégaunt.

### FOURTEENTH CENTURY

Before the Dawn . . . . .	George Dulac.
Isabeau de Bavière . . . . .	Alexandre Dumas.
The Provost of Paris . . . . .	W. S. Browning.

### FIFTEENTH CENTURY

Charles le Téméraire . . . . .	Alexandre Dumas.
Quentin Durward . . . . .	Walter Scott. T.
Notre Dame de Paris . . . . .	Victor Hugo.
A Stormy Life . . . . .	Georgiana Fullerton. T.

### SIXTEENTH CENTURY

A Chaplet of Pearls . . . . .	C. M. Yonge. T.
La Reine Margot . . . . .	Alexandre Dumas.
François de Guise . . . . .	J. M. Brisset.
Good Old Times . . . . .	Anne Manning.

### SEVENTEENTH CENTURY

Les Trois Mousquetaires . . . . .	Alexandre Dumas.
Cinq-Mars . . . . .	Alfred de Vigny.
Dorothy Arden . . . . .	J. M. Calwell.
La Maison de Maureze . . . . .	Henri Gréville.
Sister Louise . . . . .	G. J. Whyte-Melville. T.

## EIGHTEENTH CENTURY

- The Atelier du Lys . . . . . Margaret Roberts. T.  
 A Tale of Two Cities . . . . . Charles Dickens. T.  
 Le Collier de la Reine . . . . . Alexandre Dumas.  
 Cerise . . . . . G. J. Whyte-Melville. T.  
 Quatrevingt-treize . . . . . Victor Hugo.  
 Citoyenne Jacqueline . . . . . Sarah Tytler. T.  
 On the Edge of the Storm . . . Margaret Roberts. T.

## NINETEENTH CENTURY

- Histoire d'un Conscrit . . . . . Erckmann-Chatrian.  
 Waterloo . . . . . Erckmann-Chatrian.  
 The Parisians . . . . . Bulwer Lytton. T.  
 Within Iron Walls (the siege of Paris) . . Annie Lucas.  
 Workman and Soldier (the Commune) . . J. F. Cobb.  
 A Week in a French Country-House . Adelaide Sartoris.  
 Hotel du Petit St. Jean by the author of "Vera." T.  
 The Village on the Cliff . . . . Miss Thackeray. T.

## GERMANY

FORMERLY in Germany almost every little state had its own mint, which was bewildering; but there is now a universal coinage. There is no copper money except in very old-fashioned districts, the new pieces being all made of nickel, and very ugly they are.

There are one hundred pfennigs in a mark, which has the value of an English shilling, or twenty-four of our cents. The smallest nickel coin is for five pfennigs or one cent, and is the equivalent of a French copper sou. "Pfennigs" sounds so like "pennies" that an American is tempted to think that the little nickel piece marked "five pfennigs" is worth five cents instead of only one — which to a railway porter is a very harrowing error. There are also nickel pieces for ten and twenty pfennigs, the smallest silver one being for fifty pfennigs or half a mark. Then come one and two mark pieces and also one for five marks; the smallest gold coin is for ten marks, and the one which

corresponds to the English sovereign and the French louis is worth twenty.

Here is the rough table of equivalents between German money and ours : —

<i>German.</i>		<i>American.</i>
Five pfennigs	=	a fraction over one cent.
Ten pfennigs	=	about two cents.
Twenty pfennigs	=	about four cents.
Fifty pfennigs	=	Ten cents.
One mark (or 100 pfennigs)	=	Twenty-four cents.
Ten marks	=	Two dollars and a half.
Twenty marks	=	Five dollars.

In many ways Germany is a pleasant country for women travelling alone, as the customs are simple and the scale of expenses not high. You can go second class everywhere on the railways ; indeed, there is a well-known German saying that only "princes, fools, and Americans" travel first class, but be careful, in this nation of smokers, to choose a carriage marked "Nicht-raucher" (non-smoking), or else the "Damen-coupé," which is reserved for our sex.

In Germany, as in Italy, we are liked because so many people from both countries have emigrated to North or South America, and if you remark that America is like a new Germany, you will find yourself immediately popular. Do

not feel too contemptuous if, after you say you live in New York, you are asked whether you have ever happened to meet a certain person who lives in Denver or Rio Janeiro, because it might not be quite easy for you to answer suddenly questions involving European local geography. You will find a great many more people, in all classes of society, who are able to speak English, than you will either in France or Italy; and if they know ever so little they are always anxious to practise it, which is convenient for travellers whose knowledge of German is limited.

There is almost as much difference between one part of the country and another as there is in Italy or in the United States, the Bavarians and southern Germans being more easy-going, more artistic, and apparently more good-natured, than their brothers farther north. Although all Germany is united so far as her military system is concerned, Prussia is still distinctly the military centre, and as for Austria, although we are apt to include it in Germany because its people speak the same language, it is really entirely different, and you must be careful not to call an Austrian "German," for he may not like it.



Even a woman must realize almost as soon as she crosses the frontier that she is among the greatest military nation of our time, and in Prussia one feels it at every turn. In the present emperor's zeal for effective administration he does not resemble the common law, which, according to the old axiom, does not concern itself with trifles. Nothing is too small to escape his supervision, and his irreverent subjects in Berlin say that if he had not been called by divine authority to the throne of the Hohenzollerns, he would have made an admirable superintendent of police.

Railways have practically taken the place of all other conveyances now in England and France, except as amusement, like coaching around London; but in the more remote parts of Germany it is still possible to travel by diligence, or "Eilwagen," which is as great a misnomer as "fly" in English, "eilen" meaning to hurry, which these arks certainly do not. Needless to say they are under government supervision, and therefore as strictly regulated as the post-office, from which, in the little towns and villages where you will find them, they usually start. If the country is pretty, which is of course the inducement for taking

■

them, you will see it better than from a train, and if you are not in a hurry, and it does not happen to be very dusty, there is no pleasanter way to travel unless you hire a carriage for yourselves, which is easy to do, and not expensive. The cost per day of a carriage with two horses, or "zwei-spanner," which will carry four people and a very moderate amount of luggage behind, is from eighteen to twenty-five marks, and an "ein-spanner," with one horse, for two people, ought to cost from ten to fifteen. The driver expects a mark a day as his "trink-geld," or tip, but he pays all the expenses of himself and his horses. Supposing that you are in a village of the Bavarian Highlands, and want to make a driving tour of a few days, you would arrange for it in this way. Send for the innkeeper (for your lodging will scarcely rise to the dignity of an hotel), and tell him you want a driver whom he can recommend. When the man comes, he will bring a little book in which former employers have written what they thought of his services; you will be lucky if these opinions are not all in German characters, and, indeed, some knowledge of the language is almost essential if you mean to travel in this antiquated way. If you like the

man's looks and references, say you want to see his horses, and this even if you are not learned in horseflesh. He will respect you all the more if he thinks you know what you are about, and when he brings them for inspection, any woman can see whether or not a horse's neck or back is sore, or its legs swollen. Tell him to walk them up and down slowly, and see if they go stiff or lame — they will show it then, although they might not at a faster gait. Make your bargain with him before the hotel-keeper, or some one whom he will know is a witness, in case of any difficulty as to terms when you part, although this is not very likely, for the German "Lohn-Kutscher" is as a rule an honest creature. The country around Ober-Ammergau is well suited to this way of travelling, but during the time of the Passion play, all prices become relatively as feverish as those of Paris in an exhibition year. With regard to that performance (to use a conventional word which ill describes it), all I can say is, that when I saw it years ago, it left a profound and reverent impression on my mind, and I have always longed to see it again. If you mean to go, unless you should be so blessed by fortune as to have friends in Munich who will look after

you, the best thing you can do is to put yourself into the hands of Mr. Cook, through whom you may make every arrangement as to lodging and tickets, even if you do not join one of his parties.

Railway fares in Germany are cheaper than in England or France, those for the second class being about two cents a mile, and many of the carriages are arranged like our own. The American who goes into an European Wagner or Pullman car has at first a sensation of being crowded into something smaller than it should be, and so it is, for the tunnels in Europe are lower than ours, and the gauge of some roads narrower, which obliges a compression of the original model. Where an English railway porter would expect sixpence, or his French fellow ten sous, for carrying the hand luggage of a party from the train to the omnibus or cab, a German will usually be contented with twenty-five or thirty pfennigs, and about the same difference runs through all prices.

Berlin is dear compared to other German cities, and women who come for serious study of any kind usually settle at Munich, Stuttgart, or Dresden. The last is pleasant and home-like, and one of its museums is particularly

interesting because it is the repository of all sorts of things collected gradually from one generation to another by the reigning family of Saxony. Now reigning families of other countries have frequently had the same inclination, but to all of them there has come a time of revolution when their bronzes were melted into pennies, their porcelains thrown out of the windows, and their royal garments degraded to vulgar backs. Dresden has never been taken by siege from without, nor looted from within, so in her Johanneum you may see not only a noble collection of armour, very well arranged, but an infinite variety of little traps and utensils which seem to bring court life in the seventeenth and eighteenth centuries very close. There is a complete set of highly ornamented gardening tools with which an Elector of Saxony imitated Adam three hundred years ago; case after case is filled with every weapon or accoutrement belonging to hunting and hawking;—even the massive dog-collars of some huge old hounds are piously kept.

If every woman is at heart a rake, you will be interested in some very fine clothes, once part of the wardrobe of Augustus the Strong, the handsomest and most dissolute man of his

day, whose son, Count Maurice of Saxony, was the lover of Adrienne Lecouvreur.

Her name naturally suggests the theatre, which is excellent throughout Germany, as many of the best houses receive a government subsidy. The court theatres are, however, closed for two or three months in summer. The usual price is from five to seven marks for the stalls, and eight or ten for a seat in a box. These are sold separately, but the chairs are not numbered, the first-comers having a right to those in front.

If you have time to take any German lessons the easiest way to get hold of a teacher is to ask a good bookseller to recommend one, which he can almost always do, or else he will give you the address of a teachers' agency, where you will be given a list of them. The usual price is two marks a lesson, as it is two francs in France, and two lire in Italy.

The public parks of Germany are beautiful, the Englischer Garten at Munich, the Grosser Garten at Dresden, and the Thiergarten at Berlin being models of their kind, while there are many little squares in all the cities which certainly give a great deal of pleasure to the inhabitants. There is one small

park in Berlin, the Victoria, which has an elaborate cliff constructed of artificial rocks, and every morning at a certain time a stream of water tumbles down it in a deliberate cascade as long as it is permitted to run. The pleasure of watching this never seems to pall on the population, for a patient crowd collects every morning to see the waterfall turned on.

This taste for simple pleasures is very characteristic of Germany, and the life of her people most interesting to watch. It is perfectly possible for two or three ladies to go to any of the respectable concert-halls or gardens, and well worth doing. If it is indoors, there is a platform for the orchestra, the floor being covered with little tables, each filled with a family group. Sometimes a substantial "Abendessen," or supper, is being eaten; at others, beer or white wine is the refreshment. The elder women knit and gossip, and if the daughter of the family is engaged to be married, her betrothed sits very close to her, often with his arm around her waist, and they gaze at each other as though they were alone in Paradise. The air is blue with smoke, for every man has either a cigar or a pipe, and waiters rush furiously to and fro, each carrying a number of

beer-mugs that seems incredible. If it is summer, the same thing goes on out-of-doors, and the music, which is the excuse for this happy gathering, is nearly always excellent.

Frenchmen seem to like to take their families off in little groups, each somewhat apart from the other, but Germans are essentially gregarious in their pleasures.

The "conditorei," or cake-shop, is not to be overlooked in German life. As dinner is at one o'clock, and supper not until nine or ten, by four or five it is necessary to take a light intermediate meal, corresponding to the English afternoon tea. Coffee is preferred as a drink, and the solid nourishment consists of all sorts and conditions of cakes; if you are so lucky as to have German friends, you may be invited to a "Kaffee-Klatsch," which answers to an afternoon tea-party; but if you are a mere tourist you go to munch and sip at a "conditorei."

Besides the regular hotels of all grades in Berlin, there are there, and probably in other German cities, hybrid establishments of a kind known as "Hospiz," supposed to be meant especially for ladies who are alone, but gentlemen also go to them, perhaps on the principle



that makes them crowd into the ladies' waiting-room at a station. It cannot be for amusement, as a "Hospiz" is exceedingly dull, and only a little cheaper than a quiet hotel. We tried one in Berlin, and found it a sort of large "pension," full of dreary elderly people, who talked chiefly about what they had to eat.

Cabs in Berlin are divided into two classes. In those of the first class the drivers have blue coats and white collars, and have a right to a mark for a "course," whereas those of the second class, who have yellow collars, only get sixty pfennigs. The cabs or "droschken" are usually victorias, and are paid for by time instead of by distance; in each one, directly facing you below the coachman's seat, there is a little dial with a hand which works while you are moving, checking off the number of pfennigs to which the cabby will be entitled when you stop. Of course the dial is set again for each new fare, and it is a fascinating contrivance.

The Zoölogical Garden, which is in the park named after it, is one of the best in the world, and the animals look well cared for. There must be a great deal in environment, because fat, stodgy cakes can scarcely be the natural

food of the American coyote, yet one which ~~was~~ there a few years ago devoured them with rapture.

The finest hotels and smartest shops ~~are~~ on the south side of the famous street Unter den Linden, so called from a double row of lime trees in the middle. Late in the afternoon this south pavement is crowded, but it is not the custom for ladies to walk there at that time, so you had better do your shopping, if you have any, in the morning.

After a fortnight in a quiet German hotel, it will usually be quite enough to give the portier and your waiter eight marks, the chambermaid six, and the "haus-knecht," or porter, three.

The post-office regulations are much the same ~~as~~ in France, and letters may be registered from any district station, but in some places, Berlin, for instance, the "paket postampt," or parcel post-office, is in a particular building apart from the others. If you have a parcel to send you had better ask your hotel porter ~~as~~ to this, or better still, let him attend to the errand for you, ~~as~~ the postal officials ~~are~~ sometimes rather gruff to women, who ~~are~~ not pampered in Germany ~~as~~ they ~~are~~ in America.

Whitsuntide is the great popular holiday,

which takes the place held by Easter with us, and if the weather is fine everybody who can possibly leave a city pours into the country immediately outside it, and except for the dull uniformity of modern dress, one may see something of what a mediæval festival must have been like.

In a very different way, Germany has as much to offer the student or the tourist as France, and the fact that the same person rarely cares equally for both, helps to explain why the two great nations seem destined to remain intimate enemies.

#### SOME BOOKS ABOUT GERMANY

A star (\*) means that a book is of portable size, and useful for local reference.

T. means that it is published in the Tauchnitz edition.

Germany, S. Baring-Gould. Putnam.

Life of Goethe, G. H. Lewes.

The Story of Nuremburg, Cecil Headlam. Macmillan.

In the Black Forest, L. G. Seguin.

The Rhine, F. K. Hunt.

Austria, Sidney Whitman. Putnam.

Art in the Mountains; the Story of the Passion-Play,  
Henry Blackburn. Sampson Low.

Kulturhistorisches Bilderbuch aus drei Jahrhunderten,  
G. Hirth.

Alterthüm und Gegenwart unter drei Kaisern, Ernst  
Curtius.

## 188 EUROPEAN TRAVEL FOR WOMEN

Goethe Vorlesungen, Hermann Grimm.

Wanderbuch, Graf Moltke.

99 Jahre am preussischen Hofe, Gräfin Voss.

Betrachtungen eines in Deutschland reisenden Deutschen,  
P. D. Fisher.

Deutsche National Litteratur, Rudolph Gottschall.

Die Geschichte Deutschlands im 19ten Jahrhundert,  
Von Treitschke.

Geschichte des deutschen Volkes, David Müller.

Der französische Feldzug (1870-1871), Niemann.

Geschichte der deutschen Frauenwelt, Johannes Scherr.

Deutsche Frauen im Mittelalter, Weinhold.

### A FEW NOVELS

#### NINTH CENTURY

Ekkehard (trans.) . . . . . J. Victor Scheffel. T.

#### TWELFTH CENTURY

Barbarossa . . . . . J. E. Bischoff.

#### FOURTEENTH CENTURY

The Tower of the Hawk . . . . . Jane L. Wilyama.

#### FIFTEENTH CENTURY

The Cloister and the Hearth . . . Charles Reade. T.

The Dove in the Eagle's Nest . . . C. M. Yonge. T.

#### SIXTEENTH CENTURY

Chronicles of the Schönberg-Cotta Family. E. Charles. T.

Lux et Umbra . . . . . Georg Hesekei.

#### SEVENTEENTH CENTURY

Die Tochter des Piccolomini . . . . . Herlossohn.

Historische Novellen . . . . . Adolf Stern.

Die Brüder . . . . . A. Ungern-Sternberg.

## EIGHTEENTH CENTURY

- Friedrich der Grosse . . . . . E. H. von Dedenrott.  
The Prisoner's Daughter . . . . . Esmé Stuart.

## NINETEENTH CENTURY

- |  |                         |
|--|-------------------------|
| Die Ahnen . . . . .  | Gustav Freitag.         |
| Enge Welt . . . . .  | Ilse Frapan.            |
| Ein Sohn des Volkes . . . . .  | Levin Schücking.        |
| The Witch of Prague . . . . .  | F. Marion Crawford. T.  |
| A Cigarette Maker's Romance (Munich)   | F. Marion Crawford. T.  |
| Nina Balatka (Prague) . . . . .  | Anthony Trollope. T.    |
| Das Rathsel des Lebens . . . . .   | Paul Heyse.             |
| Die Familie Buchholz . . . . .   | Julius Stinde.          |
| Am Kreuz: ein Passions-roman aus Oberammergau<br>(also in English) . . . . . | Wilhelmine von Hillern. |
| Geier-Wally (the Tyrol) . . . . .  | Wilhelmine von Hillern. |
| The First Violin . . . . .   | Jessie Fothergill. T.   |

## ITALY

THE finances of Italy are now in such a poor condition that gold is at a considerable premium and silver has practically disappeared from circulation, being replaced by coppers for one and two "soldi" or sous, which in out of the way parts of the south are almost the only medium.

Then come notes for one, two, five, ten, and twenty lire, which soon become filthy, and remain in circulation until they drop to pieces. Even if you are not a slave to the fear of microbes, you may well shrink from touching one of them with your bare hand. As the notes are very small and usually grimy, it is not always easy to tell them apart; but they are made of different sizes because many of the peasants cannot read, and therefore you will soon become familiar with them.

French and Italian coppers being of the same value, pass interchangeably in the two countries, but not silver pieces.

As the coinage is decimal, the table of values equivalent to ours is the ~~same as~~ in France : —

<i>Italian.</i>		<i>American.</i>
One soldo	=	One cent.
Ten <del>soldi</del> (or fifty centesimi)	=	Ten cents.
One lira	=	Twenty <del>centi</del> .
Five lire	=	One dollar.
Ten lire	=	Two dollars.
Twenty lire	=	Four dollars.

Travellers who ~~mean~~ to go direct to Italy will probably take one of the North German Lloyd or Hamburg-American steamers, and land either at Naples or Genoa. From five to ~~seven~~ days out from New York the Azores ~~are~~ usually sighted, and, if they ~~are~~ passed in daylight, and the weather is fine, the boat ~~runs~~ close to land, ~~so~~ that it is easy to ~~see~~ the little villages spotted here and there, and even the flocks of sheep which graze on the round green hillsides. In two and a half days ~~more~~ Gibraltar should be reached, and there steamers stop long enough to give passengers two or three hours ashore. It is well worth while to make this flying visit, for Gibraltar is ~~one~~ of the most picturesque places in the world, besides having historical interest.

The steamship companies have an arrange-

ment with the local steam tenders, in order that you may be sure of getting back in time, and the round trip costs two francs, or forty cents. Before starting, make sure that some one in the party has a watch, and that it is set by the ship's clock, as nothing spoils pleasure more than having to worry for fear one should be late. A little English money is handy to have also, but not necessary, for every coinage of the world passes at Gibraltar, as every language seems to be more or less spoken. It is quite safe to trust yourselves to one of the smiling and polyglot cabbies who are waiting on the pier, but as well to ask for his tariff and agree on what you shall pay him when he has brought you back again. As the time is limited, it will be necessary to decide whether you will see the fortifications or get a general idea of the whole place, and, unless you are especially interested in military engineering, you had better make the latter choice. The cabby will probably suggest going first to what is called "the neutral ground" behind the town, on the land side, because from it one gets the best idea of the great rock. The first view of it from the sea is somewhat disappointing, as it slopes back like any other hill, with peaceful houses, many of them painted a



cheerful pink or blue, settled comfortably on its sides, while a little higher up there is an obsolete Spanish fort. But on the land side the effect is entirely different. From a level stretch of bare ground a sheer cliff rises grim and gray for nearly fifteen hundred feet, pierced at close intervals by rows of holes which look as though they might have been drilled by some gigantic woodpecker. These are the famous galleries. After a good look at the rock, go back into the principal street of the little town, a narrow and crowded thoroughfare, exceedingly interesting to any one who sees it for the first time, because the most incongruous elements jostle each other, quite unconscious that there is anything odd in their neighbourhood. Stolid English grooms are exercising sleek polo ponies, followed by fussy little terriers; fresh-faced English girls, with smart sailor hats set on their shining hair, are walking as energetically as if they were in their county town, while every now and then the narrow street is almost blocked by a string of tiny donkeys hidden under swaying piles of green grass or vegetables, the last one ridden by a Spanish peasant woman who sits sideways on a little saddle, her keen dark face framed in a bright shawl. And there are

real Moors in white bournouses and turbans, with bare brown legs and loose felt slippers, and in their impassive faces the scornful calm of the Oriental among Western barbarians whom he despises while he fears them. English soldiers, too, are everywhere, and of right, for Gibraltar has one of the largest fortress garrisons in the world. There is a pretty little public garden called the Alameda, in which the heliotrope and geranium bushes are as large as lilacs in a New England dooryard, and the market is worth looking into, especially if you want to buy fresh fruit, and by that time you will be due at the dock again.

Maltese and Spanish laces are cheap at Gibraltar, and if there is not time to buy them ashore the men who spread their wares on the steamer's deck during her stop are the representatives of the shops to which you would have gone. Spanish fans, brass-handled clasp knives, and other characteristic trifles may be bought here, and nowhere else outside of Spain.

In about thirty hours more one reaches Algiers, and some steamers stop there in winter, as long as at Gibraltar. As soon as a boat drops anchor she is boarded by a Cook's interpreter, asking if one wants to go ashore, and it

is best to make up a party among your fellow-passengers and put yourselves in his charge, to wander about Algiers with a stray cabman might not be safe, and is never satisfactory.

If the daylight serves, drive first to the Jardin d'Essai, which is about a mile and a half to the eastward of the town. This was started some years ago by the French government in order to see what trees and plants would thrive best and be most useful to the colonists, and there is an alley or avenue of bamboos, and another of india-rubber trees, which give an excellent idea of tropical vegetation. The environs of Algiers are interesting, because again there is the sharp contrast of Western civilization with the unchanging East. Arab carts with white side curtains and very rudimentary springs are side by side with well-turned-out victorias on the smooth French roads, and in the tram-cars the sturdy and voluble little French soldiers are crowded against Arab women, veiled and swathed into shapeless bundles.

It is usual to leave the cabs at the top of the old Arab quarter, and walk down through it, meeting them again in the French quarter below. To the guides every inch of the town is familiar, and they will know where you

ought and ought not to go. The narrow, winding streets are almost as steep as stairs, and one gets glimpses through archways and open doors of a life that seems entirely Oriental; but at every corner there is a very modern gas-lamp, and the name of the street in white letters on a smug blue enamel plate, which is rather unromantic, although doubtless useful.

On the eleventh or twelfth day after leaving New York the steamer should reach Naples, which is generally sighted early in the morning. The approach to the bay is extremely beautiful, and well worth getting up to see. On the right, Capri and the rocky foreland of Sorrento are always visible; the larger island of Ischia lies on the left, but Vesuvius is often almost hidden by the morning mist, and comes out suddenly, much higher than one expects it to be. A good hour and a half passes after entering the bay before the steamer is moored and the health officer allows passengers to land. There is now a new quay from which passengers for America go directly on board their steamers, but when coming out they are disembarked and taken on shore by tender, as heretofore, and those whose voyage terminates or

begins here ~~are~~ landed or embarked at the company's expense if the steamship is not able to go alongside the quay. The steamship companies have no tender service of their own, but passengers going on to Genoa may land while the vessel stops at Naples, by means of a passenger tender which ~~runs~~ between the hours of 7 A.M. and 5 P.M., unless special arrangements are made. Tickets to shore can be had on this passenger tender at the price of two and a half lire, which permit the passenger to return to the steamer on the tender, or, if the latter be not ready alongside the landing-place, in a small boat, without further charge.

As soon as the vessel stops, hundreds of row-boats come alongside, and the boatmen scream and gesticulate in the hope of attracting a fare, but it is in every ~~case~~ better, cheaper, and quicker to go ashore in the company's tender, which lands passengers with their hand luggage at the custom-house pier. Luggage from the hold follows almost immediately in a barge. The custom-house arrangements at Naples are much better than they used to be, for cabin and steerage passengers, with all their effects, were then landed in a small space, which was soon crowded to overflowing, but still there is no

orderly system, and the only way to do is to pick out the strongest porter in sight, and then, with his assistance, to rout out each separate piece of one's luggage and collect it in one place, where one member of the party should stand guard over it, and count the pieces. Everything then has to be put upon wooden counters, behind which the custom-house officials are stationed, arrayed in a curious uniform of yellow and black, suggesting the operative stage. They are much less strict in their examination than at Genoa, but the process is a long one and a trial to patience. The best way is to open every piece without hesitation, having one's keys ready beforehand. The articles for which the strictest search is made are tobacco, spirits, perfumery, lace, and any sort of silk or woollen stuff in the piece. There is no law limiting the value of clothing intended for one's own use.

It is generally a great mistake to attempt to bribe one of the inspectors, unless by some accident he is quite out of sight of all other officials, when he will accept five lire with eagerness, and the passenger will have no further difficulty. Women who have no men in their party, and who explain that they are travelling

for pleasure, rarely, ■ I have said, have much trouble at any European custom-house, and, if you begin with that of Naples, you can cope with any which may follow.

While the examination is going on, one of the party had better go outside the gates of the building (which she will be allowed to do if she carries nothing with her), and find the omnibus of the hotel to which they ~~mean~~ to go, ■ its conductor will be of material assistance in getting the luggage from the custom-house, and should be asked to take charge of it and pay the porters who carry it out, ■ otherwise half ■ dozen of them will seize each ■ single object, and expect to be paid ■ day's wages for carrying it ■ few steps. Once installed in the omnibus the traveller's worst troubles are over.

Naples is ■ bad place to stop in, ■ it is noisy, dirty, dear, and not always healthy. This is not now due to the water, which is abundant, and ■ good as any in Italy—in fact, Naples and Rome ~~are~~ the two cities in which it is always safe to drink it. There is enough of interest to be seen, however, to occupy two or three days, during which it is ■ good plan to make one's headquarters at Cas-

tellamare, which is only an hour by rail from Naples, and less than half an hour's drive from Pompeii, besides being within easy reach of Amalfi and Pæstum.

Remember after visiting Pompeii to go again, even if you have been there already, to the Museum at Naples where the principal objects found in the excavations are preserved, as it is impossible otherwise to form any idea of the conditions of life and art in the ruined city.

In case the party wishes to go on at once to Rome, and there is a train within a few hours, it is not necessary to go to an hotel at all. There is sure to be a Cook's interpreter on the custom-house pier, who, on being shown the amount of the luggage, will engage cabs enough to take it, and the travellers themselves, to the railway station, which is nearly a mile from the port. The cabmen may be paid by him in advance, and in case of any difficulty when you get to the station, his colleague on duty there may be appealed to for assistance. As these interpreters are employed by Cook to look after persons travelling with the company's tickets, those who have not taken the latter should give a gratuity for the help afforded, varying with



circumstances, and in this case from two to five lire, depending upon the size of the party and the amount of luggage. Two lire for three people would be enough, unless he has had a great deal of trouble. I cannot insist too much upon the fact that of all Italian cities Naples is the one in which one is most exposed to the rapacity and thieving of porters, cabbies, money-changers, street arabs, and even the smaller shopkeepers; and it is invariably better to put one's self into the hands of a representative of an hotel, or of Cook's agents. Naples is the centre of gravity of all the dirt and evil in Italy; the country and the people steadily improve as one goes northward or southward. It is the richest as well as the largest Italian city, and there is next to no drunkenness, yet there is probably no spot in the civilized world where so many malefactors, from pickpockets to murderers, are gathered into a community.

All cabs in Italy, as a general rule, are little one-horse victorias, and it is not safe to put anything into the hood behind, as the street thieves are uncommonly quick at grabbing a parasol or a cloak. At the railway station, which though large is generally very

crowded, it is always a slow and inconvenient business to buy tickets one's self. The porters, who wear uniform caps with little visors, or a metal badge on their chests with a number on it, can be trusted with money, and will procure them; but, whenever practicable, tickets should be bought beforehand in the city, either from Cook's, or from the railway company's ticket office. If obliged to buy your own tickets, be sure to go to the right window of the many which face the porch to which carriages drive up. At each window of a large Italian station the names of the other principal stations of each line are clearly posted up, as, for instance, Roma-Firenze-Milano, or Foggia-Bologna, or Foggia-Bari-Brindisi, and so forth. Never try to get to the window out of your turn. Take your place in the line, and, when your turn comes, ask for your tickets, as the Italians do, in the fewest possible words, namely, "Roma, prima, tre biglietti," which means "Rome, first class, three tickets." Ascertain beforehand as nearly as you can what your tickets will cost, and have ready the smallest note that will cover it. The man at the window will tell you the price, and, though it is stamped in small figures upon each ticket,

you must remember that there is now an additional government tax which the ticket agent is obliged to calculate and write in ink on the back of each ticket. This causes so much confusion, that at a railway station ticket office it is quite out of the question to count your change without causing the greatest inconvenience to those who are impatiently waiting behind you. However, I have never known a ticket agent to cheat, though an accident might occur, as it does sometimes with tellers in banks. The Italians are extraordinarily quick and accurate at mental arithmetic, for Italy is really the beginning of the East, where the most elaborate calculations are made without the aid of written figures. In Italy all tickets are cut at the entrance to the waiting-room of the class for which they are sold. These rooms are marked respectively I., II., and III. in Roman numbers, and from them the traveller is at liberty to go in and out as often as he pleases, merely showing his already cut ticket as he passes the door.

The tedious process of registering luggage on the Continent has been already explained in the notes on France. In Italy, as there, the porters who carry it from the cab to the check-

ing office expect four sous for each trunk, and the ~~man~~ who actually weighs it on the scales should have a couple of sous for the job. The receipt for luggage is called in Italian "scontrino," and every pound of it must be paid for.

One hundred kilos, which is roughly equal to two hundred pounds, is transported for exactly the same price as that of one third-class passenger ticket for the same distance ; fifty kilos for half a third-class ticket, and so on. The price of a third-class and a second-class ticket added together is equal to that of a first-class ticket, and you can therefore travel second class with two hundred pounds of luggage, at the rate for which you can travel first class with no luggage at all.

Where there is the least doubt about the fastenings of a trunk it should be corded and sealed, which will be done by the porter for the sum of five or six sous. The cord is not very strong, but if a sealed cord put on by an employee of the company is found broken on arrival, the passenger can refuse to receive the piece of luggage without an examination in the presence of officials, to make sure that nothing has been stolen. Though one hears many stories of robberies during transit, I have trav-

elled all over Italy, and have never met with any loss. The inference is that thieves do not try to tamper with solid boxes which are well closed.

Most of the express trains on the main lines are so constructed that there is a lavatory between every two compartments, which is a great convenience. At Naples there is a fair restaurant in the station, and hand luggage may safely be left in charge of the head-waiter. Between Naples and Rome there is only one station, Ceprano, where food can be bought, and although the provisions are better than in Naples the fact that the train stops only five minutes leads to a scramble which most travellers prefer to avoid. The trains are usually open half an hour before they start, and it is advisable to take one's place in good time.

In Italian stations, two minutes before a train starts, which it usually does exactly on time, the train hands cry out, "In vettura!" (all aboard), and all the doors of the carriages are closed, after which the conductor immediately appears and demands the tickets. A shout of "Pronti!" (ready) is then repeated from end to end of the station; next a shrill pocket

whistle is heard, and if everything is all right it is answered by a distant horn, with a fine operatic effect. Last of all, a short, sharp whistle from the engine means real business, and the train draws out. The same sequence of sounds precedes the starting of each train, in every station from Piedmont to Sicily. For reasons of economy express trains are overcrowded in Italy, in the travelling season, and it is practically useless to tip the conductor in the hope of securing more room. Six tickets, however, will secure the right to reserve a compartment in any class, but notice must be given half an hour before the train starts. A label bearing the word "riservato" (reserved) will then be attached to the door, and a party of six persons can thus obtain the use of two seats without paying for them. In any Italian station, if you have reasonable cause of complaint, as for instance, if a reserved carriage is invaded by other travellers, or if more people try to crowd in than a carriage will hold, the best way to do is to appeal at once to the official who wears a red cap. He is the station-master, his authority is absolute, and he is never accessible to fees. In Naples and other large cities, two or more station-masters may be on duty

at the same time, but they all have red caps with gold braid.

Italian trains, as a rule, are not heated in winter by steam, but two long copper foot-warmers, filled with hot water, are placed in each compartment, and are taken out and replaced by fresh ones every two or three hours, according to the stops made.

When the carriage is in a station, they are brought alongside on trucks, the door of the compartment is thrown open, and the porters inquire whether the passengers wish the foot-warmers to be changed. The phrase is usually "Vuol cambiare gli scaldapiedi?" to which one answers "si" or "no" as the case may be.

These porters who change the foot-warmers seem to be, by the way, the only railway employees in Europe, below the rank of a station-master, who never receive any tip, and consequently never expect it.

At the moment of entering the station at Rome some one of the party should open the window, lean out, and call "Facchino" (porter) holding up two fingers if more than one man is needed to carry the hand luggage. The one who first catches your eye will run alongside

the carriage, and be ready to open the door ■ soon ■ you stop.

Whenever your train is crowded, however, it is well to play Ancient Mariner, and hold your porter with your glittering eye, for he may get tired trotting along, ■ he knows there are plenty more guileless strangers in the other carriages.

The whole party should get out and keep together until the porter has collected all the things, and then follow him to the gate, where all the tickets must be given up. If you tell the porter the name of your hotel he will guide you to its omnibus, and then you can pay him and send him away. Give the "scontrino," or receipt for the luggage, to the conductor of the omnibus, together with your keys, ■ all luggage entering the principal cities of Italy is subject to examination by the octroi office. As a matter of fact respectable-looking baggage is never opened, and the conductor will refuse the keys if he knows they are not needed. If you are in ■ great hurry to get to your hotel, and do not mind the difference of ■ franc or two, you can leave all your luggage and belongings to come in the omnibus, and drive to the hotel in a cab; but generally it is safer to sit



quietly in the omnibus and see the luggage brought out and piled on its top. A short ladder which belongs to the omnibus is hooked against its side, and up this the heaviest boxes are carried, with wonderful quickness, on the shoulders of porters, and are dropped upon the roof of the vehicle with a resounding bang, until it seems as if they must surely come through. The omnibus conductor, who usually speaks a little English, will either pay these porters for you, or will tell you what to give them—the regular rate is four sou for each piece, but they expect a little more if the trunks are very heavy. There is only one central station in Rome, as there is in Naples, and what I have said holds good of every principal station in Italy.

In all Italian time-tables the time is reckoned from midnight to midnight, through the whole twenty-four hours. At first it is puzzling to see that a train will leave or arrive at nineteen o'clock; but all you have to do is to subtract twelve and the result will be afternoon time; for instance, 16.20 o'clock, with twelve subtracted, gives you 4.20 P.M.

Rome is very different from Naples, in that it is by no means a city of thieves. The cab-

men are quietly contented with their proper fare and are generally willing to oblige in the matter of stopping a moment in a "course," if you want to post a letter or to buy a bunch of flowers. The legal fare for cabs in Rome is only eighty centesimi the "course" in the daytime, but it is customary to give a lira, especially in the season. If you have one by the hour, the cabby will be perfectly contented with two lire an hour for as long as you want him, with no further tip. There are many cab stands, and should you find a man who satisfies you, he will be delighted to come to your hotel every morning for orders, and will serve you punctually and well at the tariff rates, besides taking a friendly interest in your sight-seeing. If there are four in the party, for comfort and speed it is better to take two small cabs rather than one of the cumbrous old landaus that are to be found in some of the squares. The tramway system in Rome, as in most of the Italian cities, has developed wonderfully in the last few years, and the trolley cars are generally clean and quick, although at certain times of the day they are too full for comfort.

The streets are not crowded, and in no part

of Rome will you see any signs of the human scum which seethes in every corner of Naples. The prices first asked in shops are not usually exorbitant; but you should never forget in Italy that bargaining is a custom of the country, generally looked upon by both buyers and shopkeepers as a reasonable recreation which it would be a pity to forego. Some of the better shops in the Corso and the Via Condotti, as well as the "department stores," such as Bocconi's, branches of which are found everywhere in Italy, sell only at fixed prices which are plainly marked, and there are also fixed prices for books and photographs; but in ordinary shops of all descriptions the seller expects to make a reduction of ten or fifteen per cent, depending upon the amount of the purchase. It will be found a great convenience and saving of time to carry home small packages one's self, as the arrangements for delivery from the shops are of the most primitive description.

Antiquaries everywhere are a class apart among shopkeepers, as their wares have no absolutely definite value, and, in consequence, their scale of prices is decidedly sliding. Even thirty years ago it was sometimes possible to pick up treasures for almost nothing, but of

late years Europe has been ransacked by the agents of dealers, and by people who knew both the artistic and commercial values of what they sought. It is almost impossible now to discover good old miniatures, and only a song by Patti or Melba will buy genuine enamels or renaissance ornaments. Some fine lace is still not very dear, but unless you really know about it you will pay more than it is worth.

Part of your education, if you buy anything except photographs, will be to buy counterfeit curiosities, and you need not be ashamed of it, for they are made so well in these days as to deceive the very elect. If you see a thing you want in the window of a curiosity shop, go in and ask to be allowed to look at it, and if there are a lot of other things which seem to you attractive, buy some trifle for a franc or two, which will give you the freedom of the shop, so to speak, and you will be allowed to stay as long as you choose and rummage for yourself. The only rule I can give to beginners is that, if the price asked for an article is less than that for which it could be made now, it is probably genuine. For instance, if a small piece of delicately wrought (not cast) metal costs only a few francs, you may be pretty sure that you have

something which is genuine, if not rare; but when it comes to more important pieces, it is well to have the judgment of ~~some one~~ who knows more than you do. In France, and I think also in Italy, if you ~~can~~ get a dealer to warrant anything on his bill as genuine, you may be pretty ~~sure~~ it is so, for there is a heavy penalty against misrepresentation in such a case, and you should exact this warranty if you buy anything costly. The method of bargaining is simple. You pick up carelessly the thing you want and say, "How much is this?" The dealer ~~names~~ a price. You look surprised and say, "That is too much," put it down, and move away ~~as~~ if you did not really care for it. The dealer will then offer it for somewhat less, whereupon you smile indifferently and say, "No, that is still too dear, I will give you so-and-so." The dealer will then exclaim that that is less than he paid for it, and that it would ruin him to let you have it for such a trifling ~~sum~~. You look polite, and intimate that in that ~~case~~ you will not deprive him of it, and go toward the door. In nine cases out of ten he will call after you a sum so ~~near~~ yours that you need not mind meeting it, and he thinks all the better of you for having understood how to deal with him.

If you have strength of mind enough to do it, you may leave the shop and go away, trusting to find the dealer in a more moderate frame of mind the next time you pass, as you probably will. You run the risk, however, if what you want to buy is showy and attractive, that some rich fellow-countrywoman may pass between your visits and carry it off. In Italy there is no law obliging a hall-mark to be put on gold or silver, but the purchaser may require it, and, if he does, the seller is bound to have the object assayed and stamped, without charge.

It is well to have a bill for everything unless you know the shop very well, as dealers occasionally come to one's hotel demanding payment a second time when there is no record. A favourite way of appearing to reduce a price is to offer to pack the article for you beautifully, so that it will travel anywhere, without extra charge. Resist this offer, however, because as a rule such packing is carelessly done, and your piece of china or terra-cotta may arrive in minute fragments. Order it sent to your banker, who will have it carefully packed for you by a professional packer; or else the packing will be done by the American Express Company, which during the last ten years

has established offices in almost all the large cities of Europe, and you can arrange to have whatever you buy forwarded by it either by express or as freight, the latter being much the better way. If you buy a lot of terracotta pots and jars, for instance, they may be packed with fine hay in a large barrel or cask, and sent out as freight to America, either while you are away or after you come home, the express company paying all charges of transport and customs, and delivering them, with the bill, at your house. They will also send your luggage from one part of Europe to another, and between large cities the service is excellent; but when they must deal with small country railways where any system of express or idea of haste is unknown, they are powerless against the local inertia. A parcel from Paris to Rome, for instance, will often be delivered sooner than one which only has to go from Rome to Sorrento.

It is absurd to expect to know Rome even tolerably well in a short time, but that is all that most of us are able to give, some suggestions may be useful as to what is best worth seeing pretty thoroughly. It may be most easily studied in a superficial way,

either archæologically, ~~as~~ a half-buried ancient city, of which the most valuable part is distinctly traceable, or else ~~as~~ the modern active centre of the Roman Catholic Church. There is a vast amount of interesting material connected with the Middle Ages, but it is hard to find, and harder still to understand. Strictly modern Rome, as the capital of Italy, is rather less interesting than most modern capitals of similar type. Everything which belongs to ancient times is easily accessible, and there are excellent books, both archæological and historical, to be had at the Roman book-sellers', by the aid of which a considerable knowledge of the subject may easily be acquired.

Through Signor Lanciani's works ~~we~~ may trace the ancient city from its splendour to its fall, and Mr. Marion Crawford's "Ave Roma," which combines history with romance, is a valuable companion in rambles about its old streets.

It is another matter to get at any true understanding of the ecclesiastical organization which extends from Rome to the ends of the world. It is astonishing to find how few people who visit St. Peter's and the Roman basilicas during the great functions of Holy Week have any intelligent idea of what those ancient ~~care-~~



monies mean. Yet all of them have their origin in very remote times, and every detail of them is a part of an elaborate symbolism, which extends from the vestments of the priests to the architecture of the churches themselves. There are books to explain these symbols, but few people have the patience to read them, and by far the best way, when you are in a church, if you can speak any Italian, is to ask questions of the sacristan who is showing it to you, or of any priest who may be in sight.

They are always courteous, and it is easy to gain all the information one wishes, without entering into questions of religion, as they are pleased by any interest that is shown, and it is only necessary to seem gravely interested, avoiding any appearance of levity while speaking of such matters. The sacristan of an Italian church is very often a delightful old person, loving every stone of his building, and knowing every story connected with it, and in that case it is well worth while to talk to him, rather than to wander about by yourself.<sup>1</sup> If you see a number of people on their knees, be careful not to pass between them and the altar, especially if a priest

<sup>1</sup> The following remarks apply not only to Rome, but to all Catholic churches in Europe.

is officiating. Any altar on which the tabernacle is covered with a sort of hood of brocade, and before which lights are burning, is the one in that particular church where the consecrated bread is deposited for the time being, and there are often many people kneeling in prayer before it. It is the presence of the Sacrament which Catholics desire visitors to respect, and when there are no services going on, you may go up the steps of any other altar, even the high one, examine it, and speak in an ordinary tone, as you would in any other part of the church. During the mass, it is at the moment of consecrating the bread and wine that a little bell is rung several times in succession, to give warning of the fact all over the church, and from that moment many of those who are hearing mass remain on their knees until after the communion. During that time, be especially careful to be reverent in your manner and do not pass between groups of worshippers.

Non-Catholics are apt to be shocked at the apparent indifference of Catholics in foreign churches, especially in Italy; this is, however, less noticeable in Rome than elsewhere, perhaps because that city has been for so many centuries the resort of devout persons from all parts of

Christendom. In Italy churches have from very early times been places of meeting or resort, with the natural result that the place is treated less reverently than if it were only used at stated times for solemn services.

The great basilicas are open all day, but many of the smaller and less visited churches are closed from noon until three, and a few are seldom open except on Sunday mornings.

The parish churches are open from early morning till sunset, and their generally even temperature attracts the poor in cold weather. You should have some loose coppers handy when you visit churches anywhere on the Continent, as there is usually a blind man, a cripple, or a very old woman to lift for you the heavy leather curtain which hangs over the door, and as it shines with the grease of generations of hands, a penny or two is well bestowed on the poor creature who saves you from touching it.

The ecclesiastical reckoning of the day goes through the twenty-four hours, beginning at the Ave Maria bell, which rings half an hour after sunset, and is altered a quarter of an hour from time to time, as the days lengthen. In January it rings at half-past five, but in July not until eight o'clock.

With regard to seeing ceremonies not now performed in public, or visiting places, like the garden of the Vatican, which are the property of the Holy See, it is not growing any easier to obtain the necessary permits, and it is utterly useless to trouble your embassy or consulate with such requests. A personal introduction to one of the Pope's chamberlains, of whom there are many, or to a prelate in his household, or to any ecclesiastic of high standing in Rome, will procure the desired admission when possible.

As for attempting to obtain a private audience of the Pope, unless you have some very influential friend attached to the Vatican, it is just so much time thrown away. It is not very easy, either, to obtain a presentation at Court. Those who desire this privilege should always begin by getting an introduction to their ambassador, in order that in making their request they may be personally known to him, for ambassadors are not in any sense obliged to present their countrymen at the Court to which they are accredited. It is always an unusual privilege, and should be asked for as such. Should it be obtained for you, inform yourself at once of the kind of dress you are expected to wear, which varies according to the time of day,

and be careful to conform exactly to the instructions given you by ~~some~~ one thoroughly familiar with the etiquette. Under no circumstances ~~can~~ you appear at Court in mourning; whereas if you should be received at the Vatican, or ~~are~~ admitted to any of the high ceremonies in the Sistine Chapel, or in St. Peter's, within the barrier of reserved seats, you must go entirely in black, and wear a large black lace veil or mantilla pinned to your hair and falling down behind, instead of a hat or bonnet. Your gloves must also be black, but a curious old tradition forbids men to wear any gloves on such occasions. Ladies, by the way, very generally wear black in the streets in Italy, and especially in churches.

Rome was formerly considered a very unhealthy city, but this is certainly not now the case, as statistics show. Avoid it altogether, however, for the six weeks between the fifteenth of August to the first of October, when the first autumn showers are followed by sultry heat, and produce feverish emanations. At all times avoid stopping to talk, or sitting down in the shade after having been some time in the sun; avoid cold drinks when heated, unless you ~~are~~ going to take more exercise at

once ; and be careful not to check perspiration suddenly. Never allow yourself to go too long without food ; the Romans eat more meat than any other people in Italy, and the climate requires it.

Arrange your sight-seeing so that you may be at your hotel in time for luncheon every day, and rest for at least half an hour after it. Take an extra cloak with you, and put it on when you go into a gallery or church, especially in spring, when the outer air is much warmer than that within. In Italy, as in all southern countries, one goes out to get warm, and comes in to get cool. It is a good plan to drive to your sight, and walk back from it, that will prevent any chilliness. Never allow yourself to feel cool at sunset, and never sit down or stand still to look at a view at that time. Be twice as careful outside of Rome, on the Campagna, as in the city itself, for there lies your only real chance of danger, and do not eat overripe fruit, that is more unhealthy than when it is green.

One of the traveller's first errands is usually to the post-office. In large Italian cities, the windows of the Poste Restante, from which letters are distributed, are distinguished by letters of the alphabet. If you are expecting to

find letters there, present your visiting card at the window corresponding to your initial letter, and say quietly, "Chi sono lettere?" with no further explanation. Ordinary letters will be delivered to you without question. You may, however, be given a yellow card notifying you of the arrival of a registered letter, which is delivered from another window, marked "Raccomandate e Valore." It is hopeless to claim it unless you have with you a passport, a letter of credit, or some other official document bearing your attested signature, or unless you are accompanied by a person known to the officials, and who will vouch for you. For this reason it is always better and simpler, when practicable, to have all your letters addressed to the care of a banker. People often lose patience at the formalities required for identification in foreign post-offices, forgetting that precisely the same proper precautions are taken at home.

If you wish to register a letter, or book, which should always be done in Italy if the contents are of the least value or importance, find the window marked "Raccomandate," which is rarely the same as that at which registered letters are delivered. Letters to be

registered for the Continent are generally required to be sealed with wax with a recognizable device or initial; letters which are to cross the ocean are not allowed, however, to be sealed with wax if registered, on account of the heat in the mail-rooms of transatlantic steamers.

You are not required to write your name and address on the envelope, but the clerk asks you for them, enters them in a book, and gives you a receipt. If you send a telegram, by the way, you will be asked by the clerk if you wish a receipt, which, if you take it, costs one sou more than the cost of the telegram. If you go to the office yourself, this is useless, but if you send a despatch from the hotel, or by a messenger, you should always require the latter to bring the receipt back with him, and if you use any language except Italian, print the words very plainly, to avoid mistakes.

There is no express as we understand it, but you can send parcels of considerable size by what is called "pacco postale." To do this is a complicated matter, involving the filling out of elaborate printed forms, therefore it is better to have it done for you by the friendly "portier" of the hotel. If, however, you have to attend to it yourself, go to the window in



the post-office marked "pacchi postali," and say to the clerk, "Vorrei mandare questo pacco postale a Bologna," or whatever the place may be.

As many people in Italy cannot read or write, the clerks are used to filling up the blanks for them, or, if you understand Italian, you can manage it yourself. Your parcel must not be sealed with wax when you bring it in, nor closed in such a manner that its contents could not be examined if required. This is because it is forbidden to send tobacco through the mails, by any means whatever. As a matter of fact, your parcel is rarely opened, but is sealed before your eyes with wax and the official post-office stamp.

Should you wish to insure a postal package, it must be sewn up in stout linen or cotton cloth, no matter what its size may be, and wax is daubed all along the seam, so that to open it would be impossible.

Except in one or two large hotels, frequented by rich Americans, prices in Rome are lower than in Paris, and arrangements to go "en pension" easily made. If you mean to be some time there, and have not been directed to an hotel, your best plan will be to stop at one near

the station over night, and sally out to see rooms and compare prices the next morning.

Travellers may be broadly divided into two classes, Romans and Florentines, that is, those who distinctly prefer one city to the other. This often seems to depend upon which of the two they have seen first, but it is also the result of the radical difference between the two cities. Florence has practically one connected past which is of interest, from the beginning of the thirteenth to the ending of the sixteenth century; whereas in Rome there have been half a dozen periods of great historical value, covering altogether not less than two thousand years, and while you will not find in Rome such isolated objects of beauty as Giotto's Tower, or the Strozzi Palace, the views of the city from the Pincio or the Villa Corsini are incomparably beautiful.

The picture galleries in Florence are glorious, and have the great advantage of having all their treasures collected practically under one roof; while in Rome a great number of masterpieces are still scattered in private collections, and must be visited separately, and on different days.

Florence seems much smaller than Rome, and is therefore to many people more homelike, and

the country around her, especially in early spring, when the fruit trees are in bloom, is charming, but ~~as~~ she lies in a valley, in summer the heat is sometimes very great. If you are only there for a short time, after you have seen all you can of the galleries, drive to Fiesole and San Miniato, and walk in the older narrow streets of the city, which are some of them being torn down to make way for "modern improvements."

If three people have stayed for two weeks in Rome or Florence, the following schedule of tips would be about right, in one of the quiet hotels to which I have referred throughout: the "portier" should have ten francs, also the head waiter; the waiter of your sitting room, if you had one, five or ten (according to the amount of trouble he has had); your dining room waiter, ten to fifteen; the chambermaid, ten for all your rooms; and the facchino, five, which includes bringing up and taking down the luggage.

This is the division of labour in an Italian hotel, or, indeed, anywhere on the Continent: the rule is that you ring once for the waiter, twice for the chambermaid, and three times for the porter. The waiter brings you your break-

fast in the morning if you wish it in your room, as most people do, and, as it is not safe to drink water indiscriminately, if you are used to iced water at night, you should send for a bottle of some kind of mineral water before you go to bed, and the waiter will bring you that. The chambermaid brings you hot water, your bath, and everything relating to the service of your rooms, and will brush your skirt if you wish it. The porter, or "facchino," attends to your boots, which will be taken away by the chambermaid when she arranges your room in the evening; he also does any "odd jobs" which may be necessary, such as having your trunks repaired, shoes and umbrellas mended, or anything of that kind. He and another porter will carry up your boxes to your rooms and also take them down when you go away, which you must not forget in his tip. If you have only a couple of trunks, a lira is enough for him, but if there are several pieces and they are heavy, it is not too much to give one when you come and one when you go, which, after all, makes only twenty cents to each man.

Avoid as much as you can stopping only one night in places, if you wish to be economical, as that is always more expensive than a long

stay on account of the tips. You can scarcely leave less than five francs behind you in gratuities if you stop over night, which may be thus divided: one franc to the "portier," one to your chambermaid, one to the table d'hôte waiter, one to your room waiter, and one to the facchino.

If you stay more than two or three days in Venice, as you certainly will wish to do, you had better engage a gondolier to be at your service during your stay. This is easy to do, as any of the men from the stands at the ferries will gladly take such a place. The legal rate is five francs a day for a gondola and one man; if you want another rower for long expeditions, he is hired extra, and the gondolier expects a franc or a franc and a half a day, "buonamano" or "pourboire." For this modest sum he will be at your service from early in the morning until late at night, and will cheerfully tell you the name of every church and palace as you pass them. The Venetian gondolier is as simple and kindly a creature as the Roman or Florentine cabby, and we hear occasionally now from our last one, whose name, literally translated, is Christmas Shoe. There is a tide in the Adriatic, although not in the Mediterranean, there-

fore, when you go out in the morning, ask your gondolier, or the hotel "portier," if you do not speak Italian, whether the tide is high or low, for it rises and falls in Venice about two feet, and the smaller canals and water alleys, so to speak, smell vilely at low water, especially in warm weather. If the tide is low in the morning, it must be high in the afternoon, therefore you should arrange your day so as to be in the galleries or large churches during the low water, and make exploring expeditions when the canals are full.

Venice is probably more infested than any city in the world with touts, guides, and itinerant vendors. If you stop for a moment under the arcades which surround the square of St. Mark's, to look into a shop window, unless it belongs to one of the better class of jewellers or book-sellers, its proprietor will promptly emerge from within and implore you in oily English to come and see how much better and cheaper his goods are than those you will find anywhere else. If you hesitate, you are lost, and will certainly end by getting something you do not want, at five times its value. Look steadily and stolidly in front of you as if you were stone deaf. This has a disheartening effect, and he

will probably retreat. The guides who wish to show you St. Mark's Church pursue you within its very doors, and the gentlest tourist must resort to a fierce shake of the finger and an energetic "Va via!" (get out). Your gondolier will always be willing to leave his boat when you alight, and will go with you into any church that you wish to see; he may or may not know much about that particular place (although an Italian is intensely proud of his native city and apt to know a good deal about its historic monuments), but in any case he will be useful as a body-guard to keep off the swarms of guides and beggars, and he will do so with an eloquence of vituperation which you could never hope to equal.

Into the museums and picture galleries the street guides dare not follow you, but there it becomes a question as to whether or not it is wise to ask questions of the "custodi" who are in charge of the different rooms. If you do not wish to take the trouble of poring over a catalogue, they are sometimes of use, as they naturally know every object in the place where they spend their lives; but, on the other hand, they may be terrible nuisances. To walk through a picture gallery with a half-educated

man at your elbow, giving you volubly inaccurate information about the paintings or drawings, is trying; but, on the other hand, in small local museums where all sorts of things are collected, a friendly guardian will call your attention to something you would certainly have overlooked by yourself. After all, it comes down largely to a question of temperament. Some people are exasperated by that sort of interference, but others are so anxious to learn everything they can that they accept it without being annoyed. Some member of a party usually seems to be marked out by nature for the attentions of these guardians, for one will immediately fasten himself upon her and dog her steps, while her companions go free, and probably jeer at her from a distance.

Many of the smaller Italian cities may be seen in a few hours, without sleeping in them, if they are taken on the way between two larger ones, for in Italy, as in England, it is almost impossible to go twenty miles without finding some place at which you want to stop.

Suppose you leave a large city at eight or nine o'clock in the morning, sending your luggage through to the other large town at



which you mean to sleep. You reach the small place in an hour or two, before it is time for the midday breakfast, and get out at the station.

As you appear, a few cabbies drowsing in the sun will suddenly wake up and come frantically toward you. Choose the one who has the best horse and cleanest cab, tell him that you will take him by the hour, — a piece of extravagance which in most small towns will cost you twenty-five cents, — and, having found out beforehand in Baedeker which is the best hotel, go there first. Say that you will be back for the table d'hôte breakfast, and leave any parcels or wraps which you do not want.

If you are not quite sure just what you want to see, go first to the best local bookseller, buy a guide of the place, and also ask to look over his album of local photographs. Then, if you see anything striking, you can ask about it, and either buy your photographs then or after you have seen the original. Let me advise you never to throw away your photographs of places, because they become more valuable with time. I once cleared out a great many photographs of Rome which were taken thirty years ago, and have regretted it ever since;

as the city has greatly changed, the comparison with modern ones would have been extremely interesting.

Go to see the churches and museums as early as possible, for they are sometimes closed in the afternoon. When you get back to the hotel to have your breakfast you may tell your cabby that you will take him again at such a time in the afternoon, and he will be only too delighted to return.

After luncheon take a little drive around the town, which will not only rest you but give you a distinct impression of it ; then go on with your sight-seeing if you choose, and get to the station in good time to pick up the through train for your destination. You will often find some difficulty in getting seats together in these trains which you tap at small stations, but that is a small drawback compared to the pleasure you will have had in your day.

If you wish to stop at a town for a few hours, you may find that you will reach it at one o'clock or half past, in which case it is a great saving of time to have your luncheon in the train, so that when you arrive you may have your whole time free, and for a small charge you may have your hand luggage in the "deposito," or parcel-

room, of the station, and collect it when you take your train.

You cannot travel on the Continent without taking the church holidays into consideration, and it is worth while to buy a calendar and keep account of them, as in Catholic countries they make a great difference.

Many cities have their patron saints, whose feast days are elaborately observed. The 25th of April is Saint Mark's Day, as I shall always remember now, because once we were so stupid as to get to Venice the day after, when we might just as well have been there the day before.

The feast of the Redentore, or Redeemer, which comes on the 17th of July, is also interesting at Venice, as there is a bridge of boats, and the gondoliers have races in which the men from the different quarters of the city show great rivalry.

There is also a very curious ceremony outside the Cathedral of Florence on Easter Eve — but the list of these celebrations is almost endless, and you must try to learn about them as you go along. All great festivals are close holidays so far as business is concerned; so do not let yourself run short of money, as no banker's will be open.

If one of your party should be taken ill anywhere, ask the "portier" who are the American or English physicians in the place, and decide upon one of them. If there are no foreign practitioners, do not trust to the advice of the hotel keeper as to your choice, because, although in nine cases out of ten he would probably tell you the best man, if, on the tenth, his own brother should be in the profession, as might well happen, the temptation to recommend him would perhaps be too strong. Go at once to the American or English consul for advice, and if there is none, go to the largest local hospital, ask who is the best doctor, and send for him. If you are in any doubt as to the nature of the ailment, beg him to tell you at once whether it is anything contagious, and if it should be, ask him what you are to do. If he is a reputable practitioner he will save you much trouble, and as a rule there are more good people than knaves in the world, and not many men of decent standing will deliberately take advantage of women if they are put upon their honour. But I am bound to warn you that I have heard very grim tales of hardship and extortion in just such cases of contagious disease, where the physician was more than

supposed to have been in league with the hotel keeper. If you have any reason to think that you have fallen ~~on~~ any such evil case, you had better send for the "sindaco" or "maire," who is the highest local authority, or go to his office, and state your ~~case~~ to him.

Obey any regulation which may be imposed ~~on~~ you, and do not be unreasonable, for you must remember that it is a very serious thing for a hotel keeper to have a ~~case~~ of contagious disease in his house, and one against which he has a right to protect himself and his other lodgers.

In case of death, the mayor, or your banker, if you know no one else, can always at least tell you of a reputable undertaker, and also with which forms you are expected to comply.

Having given this warning, I think it only fair to say that, although my different visits to Europe cover now a period of more than thirty years, I have never personally met any instance in an hotel of anything but cordial sympathy and cheerful service in a case of illness.

Many women who would like to go to Sicily ~~are~~ deterred because they think the travelling is likely to be rough, and that there is still

danger of brigands. Both these ideas are erroneous, at least as regards any place where you are likely to want to go. In the country back of Etna there are brigands still, plenty of them, notwithstanding the assurances of the hotel keepers near the coast that brigandage is quite extinct; but supposing that you wish to get a general idea of the island, you can do so quite well without leaving the line of railway except for a very short distance, and railways are so discouraging to brigands as running water to witches.

As to the best time for your visit, the ideal season is, of course, in March or early April, when everything is in the glory of the southern spring, but any time after the 1st of January is delightful. November and December are often wet, but after the first of the year the climate is fresh, yet never with any approach to frost, and it is distinctly warm in the sun. The hotels are good, and the people compare favourably with those on the mainland; they are dignified, sometimes almost taciturn, and often very handsome.

It may be that in twenty or thirty years the island may be as overrun by tourists as central Italy is now, but for the present it is not, and

it is full of interest and charm. The dialect is almost unintelligible to strangers, but nearly all the peasants can speak a little "high Italian," which they do very clearly.

Steamers of the "Navigazione Generale Siciliana" leave Naples every evening about eight o'clock, getting to Palermo at half-past seven the next morning. Find out before you go which boat is the best, ■ there is usually ■ choice, and if you can get ■ card of introduction from your banker at Naples, or your hotel keeper, to the office of the steamship company, it will be ■ advantage, because the cabins are very much crowded with berths, and in order to be at all comfortable two people must take ■ cabin meant nominally for four, but with the help of a little influence you will probably not have to pay for more than two places.

You may dine comfortably at Naples before you go, and breakfast at Palermo next morning. The crossing is a lottery. In fine weather it is quite smooth, but there is often ■ queer little twisting ■ which makes a disagreeable motion, something like that of the English Channel. Although the steamers are not large, they do not go up to the dock at Palermo, and you are landed in open boats ■ at Naples. There is a

custom-house there through which you must pass, although you are still in Italy, but it is not annoying.

The guide-books all unite as to the best hotel in Palermo, which is the one, by the way, in which Richard Wagner died, and its proprietor has relatives who keep most of the other hotels in the towns to which you will be likely to go during your trip.

A month or six weeks is certainly not too long for anything like a satisfying visit to Sicily ; but, on the other hand, if you can only give it a fortnight, you will come away with a very distinct impression, and, unless you have very bad luck, exceedingly pleasant memories.

If you are there in early spring you will have the glory of the fruit blossoms, but, as you cannot have everything, the orange season will be over ; if, however, your visit is during mid-winter, their season will be at its height, and nobody who has not been where they grow knows how good the mandarin orange can be when it is eaten warm off its bough.

There is a dealer in Palermo who advertises in all the hotels, and he will send boxes of mandarins, prepaid, for a very few francs, to any address in France, Germany, Italy, or England,



which is a very easy way of giving pleasure to friends who have been kind to one.

One thing is worth remembering in Sicily. If you want to get any money, allow yourself plenty of time. Over the door of any banking house on the island should be inscribed, "Who enters here leaves haste behind." You are treated with the utmost courtesy, but their methods are deliberate. After you have given up your letter of credit, you wait and wait until you feel ■ if they must have had time enough to send it back to London or Paris ; then, after you have signed the slip of paper, you wait again for another age until your money comes. In one town it took me exactly one hour and twenty minutes to get a few hundred lire.

If you are short of time, in a week you can see Palermo and its environs fairly well, although there are many expeditions which would take you longer. That to the ruins of the temple of Segesta is one of the most interesting, but to make it involves a very hard day's work, ■ you must leave the railway station at Palermo at a quarter before six in the morning and will not get back until a quarter before nine at night ; the alternative being to sleep at a small village

a few miles from the temple, which is not recommended.

In a fortnight you can easily make the following trip: from Palermo to Girgenti, it is seven hours by rail, and you will want to stay about two days; from Girgenti to Catania is about the same time, and one day is enough for there; from Catania to Syracuse is about three hours, and there you will want several days; from Syracuse you go to Taormina (passing through Catania again) in five hours, and if you have good weather you will probably want to stay there as long as you can, for it is an enchantingly beautiful place. Taormina is only two hours from Messina, which has no good hotel, so you can leave the former place in the morning, and see the sights of Messina in a few hours. A little boat leaves there every afternoon at half-past five which crosses to Reggio, on the Calabrian mainland, in three quarters of an hour, and connects with the through night train for Rome, which has sleeping-cars modelled on ours. You may take your tickets in Messina, and if you wish to rush straight through, you will be in Rome by three o'clock next day; but you will be wiser to break the journey at La Cava or Naples, and if you

stop at La Cava you can easily go to Pæstum, and will then have seen all the finest classic ruins outside of Greece.

### SOME BOOKS ABOUT ITALY

A star (\*) means that a book is of portable size, and useful for local reference.

T. means that it is published in the Tauchnitz edition.

Der Cicerone, J. Burckhardt.

The Renaissance of Art in Italy (2 vols.), Mrs. Mark Pattison. Macmillan.

Renaissance Fancies and Studies, Vernon Lee. Putnam.

Studies of Travel in Italy, E. A. Freeman. Putnam.

Italian Popular Tales, F. T. F. Crane. Macmillan.

Italian Journeys, W. D. Howells. Houghton & Mifflin.

Notes of Travel and Study in Italy, Charles Eliot Norton. Houghton & Mifflin.

Italian Byways, J. A. Symonds. Smith & Elder.

North Italian Folk, Mrs. Comyn Carr. Chatto & Windus.

The Architecture of the Renaissance in Italy. Wm. J. Anderson. Scribner.

History of Painting, L. Lanzi. (Bohn library, 3 vols.) Macmillan.

\*Early Italian Painters, Mrs. Jameson.

Sketches and Studies in Italy by J. A. Symonds: The Renaissance in Italy; Age of the Despots; Revival of Learning; The Fine Arts. Scribner.

Studies of the Eighteenth Century in Italy, Vernon Lee.

Diary of an Idle Woman in Italy, Mrs. Elliot. T.

Venetian Life, W. D. Howells. T.

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- Venice, *an* Historical Sketch, Horatio Brown. Putnam.  
 Life on the Lagoons, Horatio Brown. Putnam.  
 La Peinture *en* Europe; Venise. Lafenestre & Richt-  
 enberger. (Also in English. Scribner.)  
 The Makers of Venice, Mrs. Oliphant. Macmillan.  
 Venetian Painters of the Renaissance, B. Berenson.  
 Putnam.  
 Venice, Ch. Yriarte.  
 The Stones of Venice, Ruskin. George Allen.  
 \*St. Mark's Rest, Ruskin. George Allen.  
 Venice, Alethæa Wiel. Putnam.  
 \*Walks in Florence: Churches, Streets, and Palaces,  
 S. and J. Horner. King.  
 \*Mornings in Florence, Ruskin. George Allen.  
 The Makers of Florence, Mrs. Oliphant. Macmillan.  
 Florentine Painters of the Renaissance, B. Berenson.  
 Putnam.  
 La Peinture *en* Europe; Florence. Lafenestre & Richt-  
 enberger. (Also in English.) Scribner.  
 Tuscan Cities, W. D. Howells. T.  
 Italian Painters, G. Morelli (2 vols.). Murray.  
 Histoire de l'Art Pendant la Renaissance, Italie (3 vols.),  
 E. Müntz.  
 Léonard da Vinci, E. Müntz.  
 Tuscan Republics, Bella Duffy. Putnam.  
 The Story of Perugia, M. Symonds and L. Duff Gordon.  
 Macmillan.  
 \*Roman History, Dr. Julius Koch. Macmillan.  
 Pagan and Christian Rome, R. Lanciani. Houghton &  
 Mifflin.  
 Ruins and Excavations of Ancient Rome, R. Lanciani.  
 Houghton & Mifflin.  
 \*Destruction of Ancient Rome, R. Lanciani. Macmillan.  
 Manual of Roman Antiquities, Ramsay and Lanciani.  
 Macmillan.

Handbook to Christian and Ecclesiastical Rome, H. M. and M. A. R. T. Adam Black.

\*Part I. The Christian Monuments. Part II. The Liturgy. Part III. Monasticism in Rome. Part IV. Ecclesiastical Rome.

Musées de Rome, Helbig. Baedeker.

Rome of To-day and Yesterday, J. T. Dennie. Putnam.

The Makers of Modern Rome, Mrs. Oliphant. Macmillan.

\*Ave Roma Immortalis, Studies from the Chronicles of Rome, F. Marion Crawford. Macmillan.

Roba di Roma (2 vols.), W. W. Story. Chapman & Hall.

The Tragedy of the Cæsars, S. Baring Gould. Scribner.

Promenades dans Rome, De Stendhal.

Rome, Arthur Gilman. Putnam.

Pilgrimage of the Tiber, W. Davies. Sampson Low.

\*Promenades Archéologiques, Rome et Pompeii. G. G. Boissier. (Also in English.) Putnam.

\*Walks in Rome, Augustus J. C. Hare. Macmillan.

\*Days near Rome, Augustus J. C. Hare. Macmillan.

Pompeii, Its Life and Art, A. Mau. Macmillan.

\*Cities of Southern Italy and Sicily, Augustus J. C. Hare.

Wanderjahre in Italien (4 vols.), F. Gregorovius.

Die Insel Capri, F. Gregorovius.

Picturesque Sicily, W. A. Paton. Harper.

Diary of an Idle Woman in Sicily, Mrs. Elliot. T.

Pictures from Sicily, W. N. Bartlett. T. Nelson & Sons.

Sicily, E. A. Freeman. Putnam.

Naples in the Nineties, E. Neville-Rolfe. Macmillan.

Stories of Naples and the Camorra, Charles Grant. Macmillan.

Modern Italy, Pietro Orsi. Putnam.

## A FEW NOVELS

### FIRST CENTURY

The Gladiators . . . . .	Whyte Melville. T.
Quo Vadis . . . . .	H. Sienkiewicz. T.
The Burning of Rome . . . . .	A. J. Church.
Last Days of Pompeii . . . . .	Bulwer Lytton. T.

### SECOND CENTURY

Valerius . . . . .	J. G. Lockhart.
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### THIRD CENTURY

Callista . . . . .	Cardinal Newman. T.
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### FOURTH CENTURY

Homo Sum . . . . .	Georg Ebers.
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### FIFTH CENTURY

Fabiola . . . . .	Cardinal Wiseman.
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### SIXTH CENTURY

Antonina, or the Fall of Rome . .	Wilkie Collins. T.
Bélisaire . . . . .	J. F. Marmontel.
Ein Kampf um Rom . . . . .	Felix Dahn.

### FOURTEENTH CENTURY

Marco Visconti (also in English) . .	Tommaso Grossi.
Rienzi . . . . .	Bulwer Lytton. T.

### FIFTEENTH CENTURY

Ettore Fieramosca (also in English)	Massimo d' Azeglio.
Romola . . . . .	George Eliot. T.
Isabella Orsini (also in English) .	Francesco Guerrazzi.

## SIXTEENTH CENTURY

- |                                  |                      |
|----------------------------------|----------------------|
| Beatrice Cenci (also in English) | Francesco Guerrazzi. |
| Catherine de' Medici . . . . .   | T. A. Trollope.      |
| Die Schlacht von Marignano . .   | Karl von Witzleben.  |

## SEVENTEENTH CENTURY

- ## I Promessi Sposi (also in English) . Alessandro Manzoni

## NINETEENTH CENTURY

- |                                  |                      |    |
|----------------------------------|----------------------|----|
| Doctor Antonio . . . . .         | Giovanni Ruffini.    | T. |
| Mademoiselli Mori (Rome) . .     | Margaret Roberts.    | T. |
| A Roman Singer . . . . .         | F. Marion Crawford.  | T. |
| Pascarel (Florence) . . . . .    | Ouida.               | T. |
| A Foregone Conclusion (Venice) . | W. D. Howells.       | T. |
| Transformation (The Marble Faun) |                      |    |
|                                  | Nathaniel Hawthorne. | T. |
| Adam Johnstone's Son (Amalfi)    |                      |    |
|                                  | F. Marion Crawford.  | T. |
| Children of the King (Sorrento)  | F. Marion Crawford.  | T. |
| In Maremma (Tuscany) . . . . .   | Ouida.               | T. |





# SOME TERMS USED DIFFERENTLY IN AMERICA AND IN ENGLAND

<i>American</i>	<i>English</i>
Baggage.	Luggage.
Baggage <b>CAR.</b>	Luggage <b>WAGON.</b>
Car (railroad).	Carriage.
Cars.	Train.
Conductor.	Guard.
Depot.	Station.
Engineer.	Engine driver.
Freight train.	Goods train.
Locomotive.	Engine.
On board a train.	In a train.
Railroad.	Railway.
Rails.	<b>RAILS.</b>
Side-track.	Siding.
Switchman.	Pointsman.
The railroad track.	The line.
Ticket office.	Booking office.
Ties.	Sleepers.
To switch.	To shunt.
Way or accommodation train.	Slow or Parliamentary <b>TRAIN.</b>
Alcohol.	Spirits of wine.
Bedspread.	Counterpane, coverlet.
Board fence.	Hoarding.
Bowl.	Basin.
Bug.	Bed-bug only.
Bureau.	Chest of drawers.
Parlour.	Drawing-room.

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<b>Piazza.</b>	Veranda.
Pitcher	Jug, ewer.
Window-shade.	Blind.
Yard (ground in front of a house).	Garden, lawn.
Calico.	Print.
<b>Hardware.</b>	Ironmongery.
Muslin.	Cotton cloth.
<b>Notions.</b>	Haberdashery.
Dry goods.	Drapery.
Store.	Shop.
Spool (of cotton).	Reel.
Druggist, apothecary.	Chemist.
Drummer.	Commercial traveller.
Lawyer.	Solicitor, barrister.
Check-rein.	Bearing-rein.
Hack, hackman.	Cab, cabby.
Horse-car.	Tram.
Lines.	Reins.
Span (of horses).	A pair.
Stage (a vehicle).	Omnibus.
Waggon (except for heavy work).	Carriage, cart, trap.
Chickens (when full grown).	Hens, fowls.
Corn.	Indian corn, maize. <sup>1</sup>
Cracker.	<b>Blanc.</b>
Hash.	Mince.
Pie.	Generally used for meat pies, or cherry or apple. A pie must have a covered top of pastry — most fruit pies are called tarts.
<b>Rare</b> (in cooking).	Underdone.

<sup>1</sup> The word "corn" in England usually means wheat.

Dessert.	Only fruit, nuts, etc.
Dining-room (in hotels).	Coffee-room.
Lunch.	Luncheon, used only for a meal in the middle of the day.
A reception.	An "At Home."
Corsets.	Stays.
Derby (hat).	Billy-cock, pot hat.
Dress.	Frock or gown (frock for day time, gown for evening).
Fleshy.	Stout, fat.
Prince Albert coat.	Frock coat.
Shirt-waist.	Blouse.
Sacque.	Jacket.
Silk hat.	Tall hat.
To rip.	To unpick.
Vest.	Waistcoat.
Waist (of a gown).	Bodice, body.
Chambermaid (except in hotels).	Housemaid.
Laundress.	Washerwoman.
Second man.	Footman.
Scrubwoman.	Charwoman.
Waiter (except in hotels).	Butler.
Waitress.	Parlourmaid.
Back of (as of a house).	Behind.
Balance (of time, etc.).	Remainder.
Cane.	Walking-stick.
Check.	Cheque.
Dirt (garden mould).	Earth, soil.
Editorial.	Leader.
Elevator.	Lift.

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Gripsack.	Travelling-bag.
Kerosene.	Paraffin.
Lot (of land).	Plot.
Lumber.	Timber.
Mat (of a photograph).	Mount.
Mucilage.	Liquid gum, gum.
Propeller.	Screw.
Rock.	Only a very large stone, boulder.
Rooster.	Cock.
Rubbers, arctica.	Overshoes, goloashes.
Side-wheel.	Paddle.
Smoke-stack.	Funnel.
Sorrel (horse).	Chestnut.
Telegraph blank.	Telegraph form.
Vine.	Grape-vine only. Other creeping plants are "creep- ers."
Guess.	Only used as for guessing riddles or puzzles; never as "I suppose."
Fix.	Arrange, settle, see to.
To hunt.	Only riding to hounds— never shooting.
Mad.	Angry.
Right away.	Directly.
Shortage.	Deficiency.
Sick (except for <del>nausea</del> ).	Ill.
To mail.	To post.
To presume.	To suppose, surmise.
To ride.	Used only for riding a bicycle or on an animal.
To run a business.	To manage, carry on.
To ship.	To send by land as well as by sea.
Wilt.	Wither, fade.

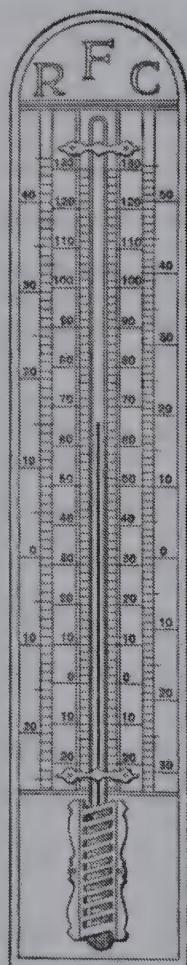
FRENCH WORDS SOMETIMES MISTRANSLATED <sup>1</sup>

Agrément.	Pleasure, enjoyment. Never an agreement in the English sense.
Amusant.	Interesting. Often wrongly translated amusing.
Animal.	Not necessarily a quadruped. Birds, reptiles, etc., are "des animaux" in French.
Apologie.	A vindication, a justification of one's acts. It never means an apology in the modern English sense.
Appointement.	The salary of an employé. Never a rendezvous or engagement.
Assister.	Means to be present at, as well as to help.
Avis.	Not advice, but opinion. Also a public notice or warning, or the prefatory note to a book.
Brave.	Honest, worthy, good-hearted. Not necessarily courageous.
Bureau.	An office for the transaction of business. Never a chest of drawers.
Caution.	A bail bond. Never used to signify circumspection or foresight.
Cité.	Not a city as we understand the word, but some central part of a town, originally fortified. The "City" of London is used in the French sense. It also often means a large court with houses around it.
Contrôle.	A record of verification. The verb "contrôler" means to verify a cheque or record.

<sup>1</sup> Most of these definitions were made by Mr. Frederick Keppel.

<b>Courtier.</b>	A broker, not a frequenter of royalty. The latter is "un courtisan."
<b>Défense.</b>	A formal interdiction or prohibition. Rarely the defending of anything.
<b>Défiance.</b>	Suspicion.
<b>Défiant.</b>	Suspicious.
<b>Document.</b>	Any record. A sketch for some detail of a picture is a "document."
<b>Editeur.</b>	A publisher. Never an editor in the English sense. The French word for the latter is "rédacteur."
<b>Enervé.</b>	Nervous, not enervated.
<b>Hommage.</b>	Often used to characterize any gift or present given to an equal. It has no suggestion of lord and vassal, an homage has in English.
<b>Juste.</b>	Not so much just as scanty, barely sufficient. It is also the term to describe music which is in tune.
<b>Large.</b>	Broad only, not big in general.
<b>Lecture.</b>	The art of reading. Never a lecture in the English sense. The latter is "une conférence."
<b>Maniaque.</b>	Not an insane person, but one who is unreasonably particular and crotchety.
<b>Mignonette.</b>	Pepper ground coarse; also a very fine kind of lace. The flower is in French called "réséda."
<b>Misère.</b>	Extreme poverty only. The word does not describe other sorts of misery.
<b>Monument.</b>	Any notable edifice. A cathedral, palace, or fine bridge is a "monument."
<b>Office.</b>	(As a masculine noun.) A religious ceremony. Never a place for the transaction of business.
<b>Office.</b>	(As a feminine noun.) A room to contain table utensils and eatables, a pantry.

Parent.	Any blood relation. In France a second cousin is a "parent" as much as a father or mother.
Partition.	A full musical score with all the parts. Never a slight division between two spaces.
Prétendre.	To assert formally. To claim as a right. It never means to simulate.
Romance.	A short song and to music. Never a work of fiction.
Sauvage.	(As an adjective.) Not savage, but simply wild, shy, unsociable. Any animal or plant in its wild state is "sauvage."
Sinistre.	(As a noun.) A great disaster, such as a conflagration or an explosion. The word has no suggestion of wickedness.
Spirituel.	(As an adjective.) Witty, intellectually delicate and expert. It can rarely be translated spiritual.
Vacation.	The time occupied by some public function. It never means a holiday.
Villain.	(Adjective.) Ugly, unsightly. There is no suggestion of villainy.



### COMPARISON OF RÉAUMUR, FAHRENHEIT AND CENTI- GRADE THERMOMETERS

I. To reduce Réaumur degrees to Fahrenheit, —

1. Multiply the number of Réaumur degrees by 11.
2. Divide the product by 4.
3. Add 32°.

The result is the corresponding number of Fahrenheit degrees.

EXAMPLE. — The Réaumur thermometer reads 8°.

$$8 \times 11 = 88; \frac{88}{4} = 22; 22 + 32 = 54$$

That is, 8° R. = 54° F.

II. To reduce Centigrade degrees to Fahrenheit, —

1. Multiply the number of Centigrade degrees by 9.
2. Divide the product by 5.
3. Add 32°.

The result is the corresponding number of Fahrenheit degrees.

EXAMPLE. — The Centigrade thermometer reads 10°.

$$9 \times 10 = 90; \frac{90}{5} = 18; 18 + 32 = 50$$

That is, 10° C. = 50° F.



# MEASURES

<i>Continental</i>	<i>American</i>
1 mètre	= 39 inches
1 centimètre	= { rather less than half an inch
1 kilomètre	= { $\frac{1}{2}$ of a mile, or that, roughly speaking, 2 kilomètres are 1 $\frac{1}{2}$ miles
1 kilogramme	= { a trifle over 2 pounds

The "mètre" and "gramme" are rarely added, being supposed to be understood. If you are told that a place is "5 miles away" you may know it is about 8 miles—if you want to buy a pound of fruit, you ask for "un demi-kilo."

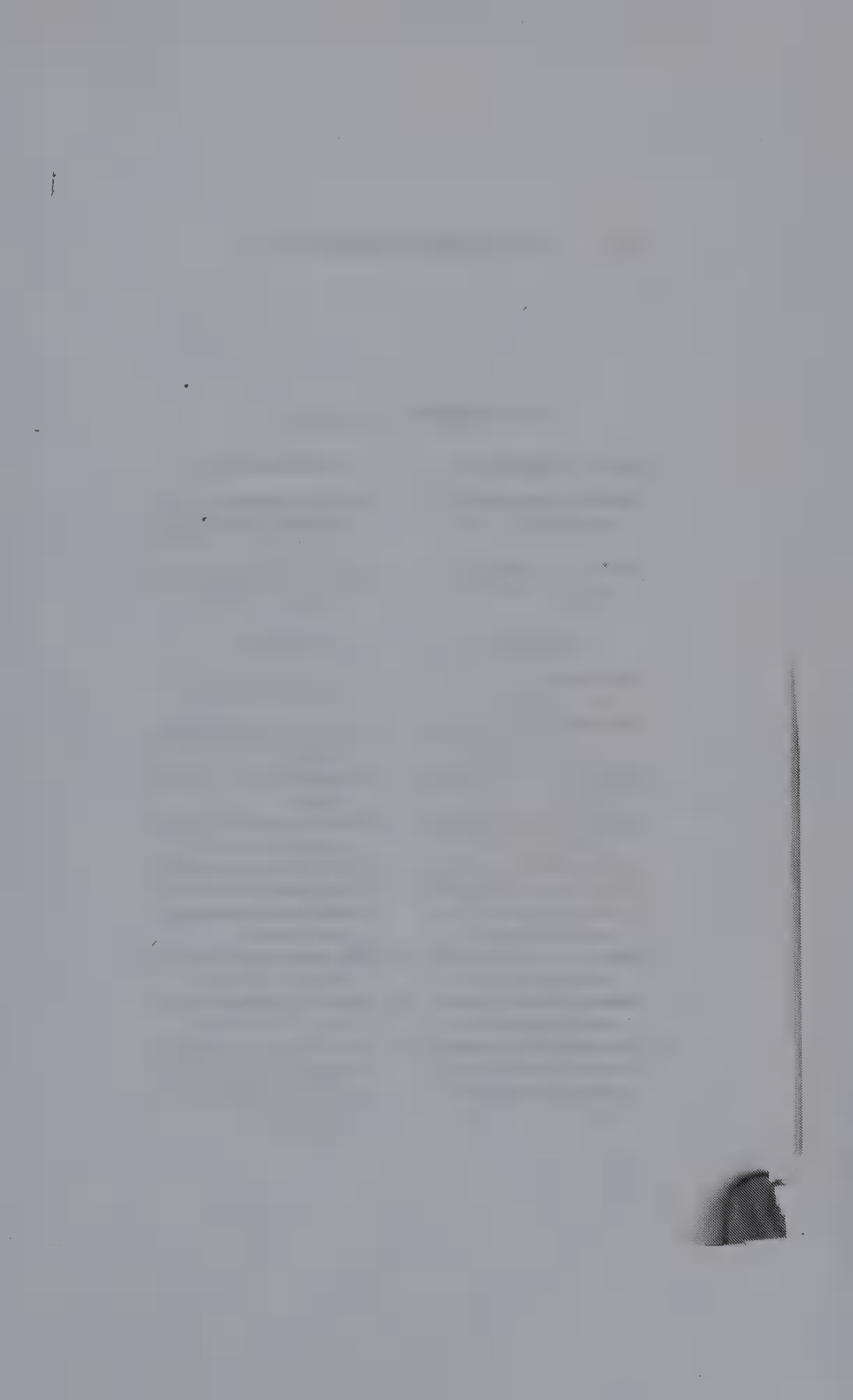


## FOREIGN PRONUNCIATION

In French no syllable of a word is strongly accented; the accents modify the pronunciation of the vowel over which they are placed.

The general rule in Italian is that the accent comes on the syllable before the last, and remains there, even if a pronoun is affixed; for instance, "eat" is "mangiáte," and "eat it" is "mangiátelo." To this rule there are, however, many exceptions, and a beginner must listen attentively.

In German the accent is usually on the first syllable as in English. In French and Italian "i" is never pronounced as with us as in "wine," but more or less like "ee" in "reed." Besides the "ee" sound, the Germans have a short "i" like ours in "hinder." In Italian, "c" before consonants, and before "a," "o," and "u," is pronounced as with us as in "cart"; before "e" and "i" it sounds somewhat like "ch" in "cherry."



## SOME USEFUL PHRASES

*At the Custom House*

1. We are ladies travelling for pleasure.
2. We have nothing to declare.

*A la Douane*

1. Nous sommes des dames qui faisons un voyage d'agrément.
2. Nous n'avons rien à déclarer.

*At a Hotel*

3. We should like to see the ~~rooms~~.
4. Are these the only ~~rooms~~ that are vacant?
5. Bring me some hot water.
6. Bring me some ~~more~~ towels.
7. This is dirty.
8. Bring me a sitz-bath every morning at ~~seven~~ o'clock.
9. Show us the ladies' toilet room.
10. Have the fire lighted in the sitting-room.
11. Have the clothes brushed and our boots cleaned every morning.

*A l'Hôtel*

3. Voyons les chambres.
4. Sont-ce les seules disponibles?
5. Apportez-moi de l'eau chaude.
6. Apportez-moi des essuie-mains.
7. Celui-ci n'est pas propre.
8. Il me faut un bain de siège tous les matins à sept heures.
9. Où est le cabinet pour dames?
10. Faites allumer du feu au salon.
11. Nos vêtements devront être brossés et nos chaussures nettoyées chaque matin.

SOME USEFUL PHRASES

*Alla Dogana*

1. Siamo signore ~~che~~ viaggiamo per piacere.
2. Non abbiamo niente da dichiarare.

*All' Albergo*

3. Vogliamo vedere le camere.
4. Sono queste le sole camere libere?
5. Portatemi dell' acqua calda.
6. Portatemi qualche altri asciugamani.
7. Questo è sporco.
8. Portatemi il semicupio ogni mattina alle sette.
9. Dove è la ritirata per le signore?
10. Fatte accendere il fuoco nel salotto.
11. Fatte spazzare i panni e pulire le scarpe ogni mattina.

*Am Tollamt*

1. Wir reisen zum Vergnügen.
2. Wir haben nichts Verzollbares.

*Am Gasthof*

3. Wir möchten das Zimmer sehen.
4. Sind alle andern Zimmer besetzt?
5. Holen Sie mir heisses Wasser.
6. Bringen Sie mir noch einige Handtücher.
7. Dieses da ist schmutzig.
8. Besorgen Sie mir jeden Morgen um sieben Uhr ein Sitzbad.
9. Führen Sie uns zum Damen-Kabinett.
10. Lassen Sie im Wohnzimmer Feuer anmachen.
11. Lassen Sie jeden Morgen die Kleider büsteln und die Büffel putzen.

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|---|---|
| 12. Bring me a large can of cold water.                                 | 12. Apportez-moi un grand bidon d'eau froide.               |
| 13. A pail.   | 13. Un seau.  |
| 14. Matches.  | 14. Des allumettes.   |
| 15. Wax matches.  | 15. Des allumettes de cire.                                 |
| 16. Please send for a lock-smith.                                       | 16. Faites venir un serrurier.                              |
| 17. I have lost the key of my trunk.                                    | 17. J'ai perdu la clé de ma malle.                          |
| 18. Must you break the lock open?                                       | 18. Faudra-t-il forcer la serrure?                          |
| 19. I can't turn the key.   | 19. Je ne puis faire tourner la clé.                        |
| 20. What time is the table d'hôte?                                      | 20. A quelle heure est la table d'hôte?                     |
| 21. We shall take our meals at the table d'hôte.                        | 21. Nous prendrons nos repas à table d'hôte.                |
| 22. Please keep us three places.  | 22. Réservez-nous trois places.                             |
| 23. We should like a little table for ourselves.                        | 23. Nous aimerions une petite table particulière.           |
| 24. We should like to have our meals in our rooms.                      | 24. Nous prendrons nos repas dans notre appartement.        |
| 25. Bring me a "café complet" (coffee, hot milk, and bread and butter). | 25. Apportez-moi un café complet.                           |
| 26. Bring me two eggs, and let them be boiled four minutes.             | 26. Apportez-moi deux œufs à la coque cuits quatre minutes. |
| 27. Soft-boiled eggs.   | 27. Des œufs à la coque.                                    |
| 28. Hard-boiled eggs.   | 28. Des œufs durs.  |

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|---|--|
| 12. Portatemi un bocale d'acqua fredda.                             | 12. Bringen Sie mir eine grosse Kanne kalten Wassers.            |
| 13. Una secchia.  | 13. Ein Eimer.   |
| 14. Fiammiferi.   | 14. Streichhölzer (Zündhölzer, Schwefelhölzer).                  |
| 15. Cerini.   | 15. Wachszündhölzer.   |
| 16. Fate venire il chiavaro.  | 16. Bitte, lassen Sie einen Schlosser holen.                     |
| 17. Ho perduto la chiave del mio baule.                             | 17. Ich habe den Schlüssel zu meinem Koffer verloren.            |
| 18. Mi deve rompere la serratura?                                   | 18. Müssen Sie das Schloss aufbrechen?                           |
| 19. La chiave non gira.   | 19. Ich kann den Schlüssel nicht umdrehen.                       |
| 20. A che ora è la tavola rotonda?                                  | 20. Um wie viel Uhr speist man an der Wirtstafel (table d'hôte)? |
| 21. Mangeremo alla tavola rotonda.                                  | 21. Wir werden an der Wirtstafel speisen.                        |
| 22. Riservateci tre posti.  | 22. Bitte, reserviren Sie uns drei Gedecke.                      |
| 23. Vorremmo una piccola tavola separata.                           | 23. Können wir wohl einen kleinen Tisch für uns haben?           |
| 24. Vogliamo mangiare in camera.                                    | 24. Serviren Sie uns die Mahlzeiten auf dem Zimmer.              |
| 25. Portatemi un caffè completo.                                    | 25. Bringen Sie mir einen "café complet."                        |
| 26. Portatemi due uova da bere, e che siano bolliti quattro minuti. | 26. Bringen Sie mir zwei Eier; sie müssen vier Minuten kochen.   |
| 27. Uova da bere.   | 27. Weichgesottene Eier.   |
| 28. Uova sode.  | 28. Hartgesottene Eier.  |

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| 29. Fried eggs.  | 29. Des œufs frits.   |
| 30. Stirred eggs.  | 30. Des œufs brouillés.   |
| 31. In the morning for breakfast we want coffee and<br>boiled milk for one —<br>tea with cream for one<br>— chocolate for one. | 31. Le matin, pour déjeuner<br>nous désirons un café<br>au lait, — un thé à la<br>crème, — un chocolat. |
| 32. Also butter — rolls —<br>crescents — toast —<br>ruks.  | 32. Avec beurre — petits<br>pains — croissants —<br>rôties — biscuits.                                  |
| 33. I want to have some<br>clothes washed.   | 33. Je désire faire laver du<br>linge.  |
| 34. Do not put any starch.   | 34. N'amidonnez pas.  |
| 35. Please put very little<br>starch in the under-<br>clothes.   | 35. Amidonnez fort peu.   |
| 36. Starch the collars and<br>cuffs a good deal.   | 36. Empesez bien les cols<br>et manchettes.   |
| 37. The clothes must be back<br>on Tuesday evening<br>without fail.  | 37. Rapportez tout le linge<br>mardi soir, sans faute.  |

*Leaving a Hotel**En quittant l'hôtel*

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|--|---|
| 38. We wish to be called at<br>six o'clock.    | 38. Je désire qu'on nous<br>éveille à six heures. |
| 39. We leave for — at<br>eight.                | 39. Nous partons pour —<br>à huit heures.         |
| 40. When does the omnibus<br>leave the hotel ? | 40. A quelle heure l'omnibus<br>part-il ?         |



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|---|---|
| 29. Uova <i>al</i> piatto.  | 29. Spiegeleier.  |
| 30. Uova <i>brouillés</i> .   | 30. Rührei.   |
| 31. La mattina prendiamo<br>il caffè <i>laine</i> per uno<br>—thè con crema per<br>uno—cioccolata per<br>uno. | 31. Des Morgens <i>mon</i> Früh-<br>stück wünschen wir<br>eine Portion Kaffee<br>mit gekochter Milch—<br>eine Portion Thee mit<br>Rahm (Sahne)—eine<br>Portion Chokolade. |
| 32. Anche del burro—dei<br>panetti—chifali—<br>pane abbruscato—<br>zwieback.                                  | 32. Dazu Butter und Bröd-<br>chen (Wecken),—<br>Hörnchen,—geröstete<br>Brodschnitten,—<br>Zwieback.   |
| 33. Ho della biancheria da<br>far lavare.   | 33. Ich möchte meine<br>Wäsche besorgt haben.   |
| 34. Prego <i>non</i> mettere af-<br>fatto amido.  | 34. <i>Stärken</i> Sie die Wäsche<br>nicht.   |
| 35. Prego mettere pochis-<br>simo amido nelle<br>vesti.   | 35. Thun Sie nur ein bißchen<br>Stärke hinein.  |
| 36. Mettete abbastanza<br>amido nei colli e nei<br>polsei.  | 36. <i>Stärken</i> Sie die Kragen<br>und Manschetten recht<br>steif.  |
| 37. La biancheria deve es-<br>sere qui martedì sera<br>immancabilmente.                                       | 37. Dienstag Abend <i>bringen</i><br>Sie <i>uns</i> die Wäsche<br>wiederbringen, aber<br>ohne Fehl.   |

*Partenza dall' Albergo**Sich Verlassen des Hotels*

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|--|--|
| 38. Vogliamo <i>nessun</i> chi-<br>amato alle sei. | 38. Lassen Sie <i>uns</i> um sechs<br>Uhr wecken.    |
| 39. Partiamo per — alle<br>otto.                   | 39. Um acht Uhr <i>fahren</i> wir<br>nach — ab.      |
| 40. A che ora parte l' omni-<br>bus?               | 40. Wann <i>fährt</i> der Omni-<br>bus (Kremer) weg? |

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|---|---|
| 41. When must we have the luggage ready?        | 41. Quand faut-il que les bagages soient prêts? |
| 42. These pieces are to be registered.          | 42. Il faut faire enregistrer ces colis.        |
| 43. We will take these with us in the carriage. | 43. Nous emporterons ceux-ci dans la voiture.   |
| 44. We should like to have our bill.            | 44. Nous voudrions la note.                     |
| 45. I find it not unreasonable.                 | 45. C'est assez raisonnable.                    |
| 46. I should like change for ten francs.        | 46. Je voudrais la monnaie de dix francs.       |

*Cabs**Fiacres*

- |   |                                  |
|---|----------------------------------|
| 47. Cabby!                                | 47. Cocher!                      |
| 48. Go to the Hotel —.                    | 48. A l'Hotel —.                 |
| 49. I will take you by the hour.          | 49. Je vous prends à l'heure.    |
| 50. Show me your tariff.                  | 50. Montrez moi le tarif.        |
| 51. It is now ten o'clock.                | 51. Il est dix heures juste.     |
| 52. Go on!                                | 52. Allez!                       |
| 53. Stop here!                            | 53. Arrêtez ici!                 |
| 54. Drive to the Park (public gardens).   | 54. Allez au parc.               |
| 55. Is it near?                           | 55. Est-ce près d'ici?           |
| 56. Is it far?                            | 56. Est-ce loin?                 |
| 57. How far is it to —?                   | 57. A quelle distance est —?     |
| 58. Take me where there is the best view. | 58. Où a-t-on la plus belle vue? |
| 59. Go slowly!                            | 59. Allez lentement!             |
| 60. Go quickly!                           | 60. Allez vite!                  |

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|---|---|
| 41. A che ora deve essere pronto il bagaglio? | 41. Wann wird das Gepäck abgeholt?                  |
| 42. Questi pezzi si devono spedire.           | 42. Dieses Gepäck soll eingeschreiben werden.       |
| 43. Prendiamo questi nel vagon.               | 43. Dieses behalten wir bei uns, im Eisenbahnwagen. |
| 44. Vogliamo il conto.                        | 44. Bringen Sie uns die Rechnung.                   |
| 45. Mi pare giusto.                           | 45. Ich finde Sie nicht unmässig.                   |
| 46. Vorrei denari spicci per dieci lire.      | 46. Können Sie mir zehn Franken wechseln?           |

*In Carrozza**Droschken (Fiaker)*

- |   |  |
|---|--|
| 47. Cocchiere!                              | 47. Kutscher!                                    |
| 48. All' albergo —.                         | 48. Fahren Sie nach dem Gasthof —.               |
| 49. All' ora.                               | 49. Ich nehme den Wagen per Stunde.              |
| 50. Mostratemi la tariffa.                  | 50. Zeigen Sie mir den Tarif.                    |
| 51. Sono le dieci.                          | 51. Jetzt ist es zehn Uhr.                       |
| 52. Avanti!                                 | 52. Fahren Sie zu! (Vorwärts! — Weiter!)         |
| 53. Fermate qui!                            | 53. Halten Sie hier!                             |
| 54. Ai giardini pubblici.                   | 54. Fahren Sie uns in den Park — in die Anlagen. |
| 55. E vicino?                               | 55. Ist es in der Nähe?                          |
| 56. E lontano?                              | 56. Ist es weit?                                 |
| 57. Quanto è lontano —?                     | 57. Wie weit ist es nach —?                      |
| 58. Portatemi dove c'è la più bella veduta. | 58. Wo hat man die schönste Aussicht?            |
| 59. Piano, piano!                           | 59. Fahren Sie langsam!                          |
| 60. Presto!                                 | 60. Fahren Sie geschwind!                        |

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|--|--|
| 61. If you <del>treat</del> your horse well, I will give you a good tip. | 61. Si vous ne maltraitez pas votre cheval, vous aurez un bon pourboire. |
| 62. If you <del>abuse</del> your horse, I will not give you anything.    | 62. Si vous maltraitez votre cheval, vous n'aurez pas de pourboire.      |
| 63. Better go slowly, rather than hurt your horse.                       | 63. Allez doucement, plutôt que d'éreinter votre cheval.                 |
| 64. There <del>is</del> no hurry.  | 64. Nous ne sommes pas pressés.  |
| 65. I will not take your cab, because your horse <del>is</del> lame.     | 65. Votre cheval boite, je ne vous prends pas.                           |
| 66. Can one get refreshments near here?                                  | 66. Peut-on se rafraîchir ici?   |
| 67. Is there a dairy here?   | 67. Y a-t-il une crèmerie tout près?                                     |
| 68. Can we have <del>some</del> milk?                                    | 68. Peut-on avoir du lait?   |
| 69. Take <del>a</del> glass of wine to the coachman.                     | 69. Donnez un verre de vin au cocher.                                    |
| 70. Stop <del>a</del> moment!  | 70. Arrêtez un instant!  |
| 71. Turn round and go back to <del>the</del> hotel.                      | 71. Retournez <del>à</del> l'hôtel.                                      |
| 72. Here is your tip.  | 72. Voici votre pourboire.   |

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|---|--|
| 61. Se trattate bene il cavallo, vi darò un bel regalo. | 61. Wenn <del>Sie</del> Ihr Pferd gut behandeln, <del>so</del> bekommen Sie ein gutes Trinkgeld. |
| 62. Se maltrattate il cavallo, non vi darò niente.      | 62. Wenn Sie das Pferd mishandeln, so bekommen Sie gar nichts zum Trinkgeld.                     |
| 63. Piuttosto andare piano che bastonare il cavallo.    | 63. Mir ist <del>es</del> lieber Sie fahren langsam, als dass Sie dem Pferde schaden.            |
| 64. Senza fretta !                                      | 64. Wir haben <del>es</del> nicht eilig.   |
| 65. Non vi prendo, perchè il cavallo è zoppo.           | 65. Ihre Droschke nehme ich nicht, denn Sie haben ja ein lahmes Pferd.                           |
| 66. <del>Si</del> trovano qui vicino dei rinfreschi ?   | 66. Kann man hier in der Nähe Erfrischungen haben ?  |
| 67. C'è qui una latteria ?                              | 67. Gibt <del>es</del> hier eine Meierei ?   |
| 68. Si può avere del latte ?                            | 68. Können wir Milch bekommen ?  |
| 69. Date un bicchiere di vino al cocchiere.             | 69. Bringen Sie dem Kutscher ein Glas Wein — ein Glas Bier. <sup>1</sup>                         |
| 70. Fermate un momentino !                              | 70. Kutscher, halten Sie einen Augenblick !  |
| 71. Voltate e tornate all' albergo.                     | 71. Kehren Sie um, nach dem Hotel zurück.  |
| 72. Ecco per la buonamano.                              | 72. Da ist Ihr Trinkgeld.  |

<sup>1</sup> In Germany beer would be more probable than wine.



*At the Museum—the Picture Gallery*

73. What is the entrance fee?  
(price of admission).  
74. How do you get to the  
Picture Gallery?  
75. In which division is the  
antique sculpture?

76. I am looking for the  
famous statue of —.

77. Can we get a catalogue?

78. On what days is the  
Museum open?

79. Is the admission free, or  
must one pay?

*At the Station*

80. Is the train open yet?

81. Is this the train for —?

82. We want a carriage for  
ladies only.

83. If you will reserve this  
carriage for us, I shall  
not forget you.

84. From which track does  
the train go?

85. We are going by the ex-  
press train to —.

86. Train de luxe.

*Au Musée—à la Galerie*

73. Combien faut-il payer  
l'entrée?

74. Par où va-t-on à la ga-  
lérie des tableaux?

75. Où sont les salles de la  
sculpture antique?

76. Je cherche la fameuse  
statue de —.

77. Y a-t-il un catalogue?

78. A quels jours le Musée  
est-il ouvert?

79. L'entrée est-elle libre,  
ou faut-il payer?

*À la Gare*

80. Le train est-il prêt?

81. Est-ce le train pour —?

82. Nous désirons un com-  
partiment pour dames  
seules.

83. Si vous voulez bien nous  
réserver un comparti-  
ment, je ne vous ou-  
blierai pas.

84. Le train part de quelle  
voie?

85. Nous allons par le train  
de grande vitesse à —.

86. Train de luxe.

*Al Museo — alla Galleria*

73. Quanto è l' entrata ?
74. Per dove si va alla Galleria ?
75. Dove sono le sculture antiche ?
76. Cerco la celebre statua del —.
77. Si può avere un catalogo ?
78. In che giorni è aperto il Museo ?
79. È libera l' entrata, oppure si paga ?

*Alla Stazione (Ferrovia)*

80. È aperto il treno ?
81. È questo il treno per — ?
82. Vogliamo il compartimento per signore sole.
83. Ci riservate questa carrozza, non vi dimenticherò.
84. Da quale binario parte il treno ?
85. Partiamo col diretto per —.
86. Treno di lusso.

*Im Museum — In der Bildersammlung*

73. Was kostet der Eintritt ?
74. Wie gelangt man zur Bilder-Gallerie ?
75. Wo ist die Abtheilung für die antike Bildhauerarbeit ?
76. Ich suche die berühmte Bildsäule (Statue) der —.
77. Ist ein Katalog zu haben ?
78. An welchen Tagen ist das Museum offen ?
79. Ist der Eintritt frei, oder muss man bezahlen ?

*Am Bahnhof*

80. Kann man schon einsteigen ?
81. Führt dieser Zug nach — ?
82. Wir suchen das Damen-Coupé.
83. Reserviren Sie uns diesen Wagen, so soll es Ihr Schaden nicht sein.
84. Auf welchem Geleise fährt der Zug ?
85. Wir fahren mit dem Schnellzug nach —.
86. Train de luxe.

- |                 |                                |
|-----------------|--------------------------------|
| 87. Time table. | 87. Indicateur.                |
| 88. Steamer.    | 88. Steamer — bateau à vapeur. |

*At the Post Office**À la Poste*

- |   |  |
|---|--|
| 89. Where is the Post Office?                               | 89. Où est le bureau des postes?                           |
| 90. Where can I register a letter?                          | 90. Où peut-on faire recommander une lettre?               |
| 91. I wish to register this letter.                         | 91. Je désire recommander cette lettre.                    |
| 92. Where does one buy stamps?                              | 92. Où se vendent les timbres-poste?                       |
| 93. Is this letter over weight?                             | 93. Cette lettre pèse-t-elle trop?                         |
| 94. How long will it take a letter to go from here to —?    | 94. Combien de temps une lettre met-elle pour arriver à —? |
| 95. I want five foreign postage stamps.                     | 95. Je désire cinq timbres pour l'étranger.                |
| 96. I want ten postage stamps for France — Italy — Germany. | 96. Donnez-moi dix timbres pour la France.                 |
| 97. I want twenty foreign postal cards.                     | 97. Je voudrais vingt cartes postales pour l'étranger.     |
| 98. I wish to send a postal packet.                         | 98. Je désire expédier un colis postal.                    |

*At the Telegraph Office**Au Bureau du Télégraph*

- |                             |  |
|-----------------------------|--|
| 99. Please give me a blank. | 99. Donnez-moi une forme, s'il vous plaît. |
|-----------------------------|--|



- |  |                                    |
|--|------------------------------------|
| 87. Orario.  | 87. Der Fahrplan.                  |
| 88. "Piroscalo" or "vapore" in time tables; in conversation always "vapore." | 88. Der Dampfer (das Dampfschiff). |

*Alla Posta**Auf der Post*

- |  |   |
|--|---|
| 89. Dov' è la Posta?                                 | 89. Wo ist das Postamt?                           |
| 90. Dove si raccomandano le lettere?                 | 90. Wo kann ich einen Brief einschreiben lassen?  |
| 91. Vorrei raccomandare questa lettera.              | 91. Ich möchte diesen Brief einschreiben lassen.  |
| 92. Dove si comprano francobolli?                    | 92. Wo bekommt man Briefmarken?                   |
| 93. Questa lettera è doppia?                         | 93. Ist an diesem Brief Übergewicht zu bezahlen?  |
| 94. Quanto tempo mette una lettera per arrivare a —? | 94. Wie lange braucht ein Brief von hiernach—?    |
| 95. Vorrei cinque francobolli per l'estero.          | 95. Ich wünsche fünf Briefmarken für's Ausland.   |
| 96. Vorrei dieci francobolli pel regno.              | 96. Ich wünsche zehn Briefmarken für Deutschland. |
| 97. Vorrei venti cartoline postali per l'estero.     | 97. Ich wünsche zehn Postkarten für's Ausland.    |
| 98. Vorrei mandare un pacco postale.                 | 98. Ich will dieses Packet mit der Post schicken. |

*Al Telegrafo**Auf dem Telegraphenamt*

- |                          |  |
|--------------------------|--|
| 99. Favorisca un modulo. | 99. Bitte, geben Sie mir ein Formular. |
|--------------------------|--|



- |   |  |
|---|--|
| 100. I wish to send a cable to America.   | 100. Je désire cabler à Amérique.  |
| 101. Is it legible?   | 101. Est-ce lisible?   |
| 102. Here is my card; if a telegram should come for me, please send it to this address. | 102. Voici ma carte; s'il m'arrive une dépêche envoyez-la moi à cette adresse. |

*Form of Telegram to engage Rooms*

103. We shall arrive from Rome at 8 p.m. — 9 a.m. — Wednesday. We wish three single rooms — one double and one single room — with a sitting-room.  
MADAME A — B —.

*Formule du Télégramme pour retenir des chambres*

103. Arriverons de Rome 8 p.m. — 9 a.m. — mercredi. Réservez trois chambres à un lit — une chambre à deux lits, et une à un lit — avec salon.  
MADAME A — B —.

*At a Forwarding Agent's*

104. I should like to have this parcel forwarded at once.  
105. Fast freight.  
106. Slow freight.  
107. The charges are to be paid on arrival.

*Chez un Expéditeur*

104. Je désire faire expédier ce colis immédiatement.  
105. Grande-vitesse.  
106. Petite-vitesse.  
107. Paiement contre remboursement.

- |  |  |
|--|--|
| <p>100. Vorrei mandare un dispaccio in America.</p> <p>101. È chiaro?</p> <p>102. Vi consegno il mio biglietto, e prego che mi mandino a questo indirizzo i dispacci che arriveranno per me.</p> | <p>100. Ich möchte eine Kabeldepesche nach Amerika schicken.</p> <p>101. Ist es leserlich?</p> <p>102. Sollte für mich ein Telegramm kommen, so schicken Sie es, bitte, nach der Adresse auf dieser Karte.</p> |
|--|--|

*Dispaccio per riservare Camera*

*Ein Muster-Telegramm um Zimmer zu bestellen*

- |   |   |
|---|---|
| <p>103. Arriviamo da Roma alle 5 pom. — 9 ant. — mercoledì. Desideriamo tre camere da un letto — una camera con due letti, ed una da un letto — con salotto.</p> <p>MADAME A — B —.</p> | <p>103. Wir kommen Mittwoch, drei Uhr Nachmittags — neun Uhr Vormittags — aus Rom. Reserviren Sie uns drei einfache Zimmer — ein zweischläfriges, ein einfaches Zimmer — nebst Wohnzimmer.</p> <p>FRAU A — B —.</p> |
|---|---|

*Dallo Speditore*

*Dem Spéditeur*

- |   |   |
|---|---|
| <p>104. Vorrei spedire subito questo pacco.</p> <p>105. Grande velocità.</p> <p>106. Piccola velocità.</p> <p>107. Le spese da pagarsi in arrivo.</p> | <p>104. Dieses Packet möchte ich sogleich befördert haben.</p> <p>105. Als Eilgut.</p> <p>106. Als Fracht.</p> <p>107. Die Gebühren sind vom Empfänger zu entrichten.</p> |
|---|---|

*At a Banker's**Chez le Banquier*

- |   |   |
|---|---|
| 108. I have a letter of credit from —.          | 108. J'ai une lettre de change de —.            |
| 109. Is it all right?                           | 109. Est-elle en règle?                         |
| 110. I shall have to trouble you still further. | 110. J'ai encore quelque chose à vous demander. |
| 111. Where must I sign my name?                 | 111. Où faut-il signer?                         |

*At a Stationer's**Chez le Papetier*

- |  |  |
|--|--|
| 112. I should like some letter paper.      | 112. Je voudrais du papier à lettres.          |
| 113. I should like some thicker envelopes. | 113. Je voudrais des enveloppes plus épaisses. |
| 114. I want a bottle of ink.               | 114. J'ai besoin d'encre.                      |
| 115. I want a bottle of mucilage.          | 115. J'ai besoin de colle.                     |
| 116. I want some sealing-wax.              | 116. J'ai besoin de cire à cacheter.           |
| 117. I want some blotting-paper.           | 117. J'ai besoin de papier buvard.             |
| 118. I want some wrapping-paper.           | 118. J'ai besoin de papier à envelopper.       |
| 119. I want some twine.                    | 119. J'ai besoin de ficelle.                   |
| 120. I want some steel pens.               | 120. J'ai besoin de plumes d'acier.            |
| 121. I want some pencils.                  | 121. J'ai besoin de crayons.                   |

*Alla Banca*

108. Ho una lettera di credito della banca —.  
 109. È in ordine?  
 110. La dovrò incomodare ancora.

111. Dove devo firmare?

*Beim Bankier*

108. Ich habe einen Creditbrief von —.  
 109. Ist Alles in Ordnung?  
 110. Ich muss Sie noch weiter bemühen.

111. Wo muss ich meinen Namen unterzeichnen?

*In una Cartoleria*

112. Vorrei della carta da lettere.  
 113. Vorrei delle buste più forti.  
 114. Vorrei una bottiglia d' inchiostro.  
 115. Vorrei una bottiglia di gomma.  
 116. Vorrei della cera lacca.  
 117. Vorrei della carta suga.  
 118. Vorrei della carta per involtare.  
 119. Vorrei dello spago.  
 120. Vorrei delle penne d' acciaio.  
 121. Vorrei dei lapis (same in singular and plural).

*Beim Schreibmaterialienhändler*

112. Ich wünsche Briefpapier.  
 113. Ich wünsche einige dickere Couverts.  
 114. Ich wünsche Tinte.  
 115. Ich wünsche eine Lösung Gummi arabicum.  
 116. Ich wünsche Siegellack.  
 117. Ich wünsche etwas Lösch-papier.  
 118. Ich wünsche Packpapier.  
 119. Ich wünsche Bindfaden.  
 120. Ich wünsche einige Stahlfedern.  
 121. Ich wünsche Bleistifte.

*At a Dressmaker's*

122. Mrs. — recommended you to me.
123. What patterns have you?
124. This pleases me best.
125. Will you take my measure?
126. Don't make the waist too tight.
127. When am I to try it on?
128. It is too tight across the chest.
129. The sleeve is too wide.
130. The waistband is too loose.
131. It is too tight in the neck.
132. Cut it out a little at the armhole.
133. The skirt is too long in front and too short behind.
134. The skirt does not hang well.
135. This is not straight.
136. It is not in the middle.
137. I must have a pocket.

*Chez la Couturière*

122. Madame, vous m'avez été recommandée par Mme. —.
123. Quels modèles avez-vous?
124. Voici ce qui me plaît le mieux.
125. Prenez mes mesures, s'il vous plaît.
126. Ne me serrez pas trop la taille.
127. Quand pourrez-vous me l'essayer?
128. Cela me gêne à la poitrine.
129. La manche est trop large.
130. La ceinture est trop lâche.
131. Le col est trop juste.
132. Echancez un peu sous les bras.
133. La jupe est trop longue par devant et trop courte derrière.
134. La jupe tombe mal.
135. Ce n'est pas droit.
136. Ce n'est pas au milieu.
137. Il me faut une poche.

*Dalla Sarta**Bei der Kleidermacherin*

- |  |  |
|--|--|
| 122. La Signora C—— mi ha raccomandato la vostra casa.       | 122. Frau —— hat Sie mir empfohlen.                |
| 123. Che campioni vi sono?                                   | 123. Was für Muster haben Sie?                     |
| 124. Preferisco questo.                                      | 124. Dieses gefällt mir am besten.                 |
| 125. Volete prendere le misure?                              | 125. Wollen Sie mir das Maass nehmen?              |
| 126. Non mi fate la vita troppo stretta.                     | 126. Machen Sie die Taille nicht zu eng.           |
| 127. Quando lo potrò provare?                                | 127. Wann soll ich zum Anprobiren kommen?          |
| 128. E' troppo stretto sul petto.                            | 128. Das spannt über der Brust.                    |
| 129. La manica è troppo larga.                               | 129. Der Ärmel ist zu weit.                        |
| 130. La cinta è troppo larga.                                | 130. Der Bund sitzt zu lose.                       |
| 131. E' troppo stretto al collo.                             | 131. Am Hals ist es zu fest.                       |
| 132. Levatene un poco sotto le braccia.                      | 132. Schneiden Sie das Armloch noch ein wenig aus. |
| 133. La veste è troppo lunga davanti, e troppo corta dietro. | 133. Das Rock ist vorn zu lang und hinten zu kurz. |
| 134. La veste non cade bene.                                 | 134. Der Rock fällt nicht richtig.                 |
| 135. Non sta dritto.   | 135. Dies sitzt schief.                            |
| 136. Non sta in mezzo.                                       | 136. Dies ist nicht in der Mitte.                  |
| 137. Ci voglio una stoccaccia (in Northern Italy, "stacca"). | 137. Eine Tasche muss ich haben.                   |

- |                                      |  |
|--------------------------------------|--|
| 138. That is more comfortable.       | 138. C'est plus <del>aisé</del> maintenant.    |
| 139. When will my dress be ready ?   | 139. Quand ma robe sera-t-elle prêt à livrer ? |
| 140. Send the bill at the same time. | 140. Envoyez la facture en même temps.         |

*At a Milliner**Chez la Modiste*

- |  |   |
|--|---|
| 141. I am looking for a simple hat to travel in.   | 141. Je désire trouver un chapeau de voyage fort simple.          |
| 142. It is very pretty, but is not becoming to me. | 142. Il est très-joli mais il ne me va pas.                       |
| 143. It is too large.                              | 143. Il est trop grand.   |
| 144. It is too small.                              | 144. Il est trop petit.   |
| 145. This one is more becoming.                    | 145. Celui-ci est plus seyant.                                    |
| 146. What is the price of this one ?               | 146. Quel est le prix de celui-ci ?                               |
| 147. That is too dear.                             | 147. C'est trop cher.   |
| 148. What do you ask to make a hat to order ?      | 148. Combien me demanderez-vous pour m'en faire un sur commande ? |

*In a Shop**Dans un Magasin*

- |   |   |
|---|---|
| 149. I should like some black cotton stockings. | 149. Faites-moi voir des bas de coton noirs, s'il vous plaît. |
| 150. These are not fine enough.                 | 150. Ceux-ci ne sont pas <del>assez</del> fins.               |
| 151. How much a pair do they cost ?             | 151. Combien la paire ?                                       |
| 152. That is too much.                          | 152. C'est trop.  |



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|---|--|
| 138. Così è più comodo.                   | 138. Das ist bequemer.                     |
| 139. Quando sarà pronto il costume?       | 139. Wann wird mein Kleid fertig sein?     |
| 140. Mandate il conto insieme colla roba. | 140. Schicken Sie die Rechnung gleich mit. |

*Dalla Modista**Bei der Putzhändlerin*

- |   |  |
|---|--|
| 141. Cerco un cappello semplice per viaggio.            | 141. Ich suche einen einfachen Reisehut.                         |
| 142. È grazioso, ma non mi sta bene.                    | 142. Er ist sehr hübsch, kleidet mich aber nicht.                |
| 143. È troppo grande.                                   | 143. Er ist zu gross.  |
| 144. È troppo piccolo.                                  | 144. Er ist zu klein.  |
| 145. Questo mi sta meglio.                              | 145. Dieser steht mir besser.                                    |
| 146. Quanto costa questo?                               | 146. Was kostet dieser?  |
| 147. È troppo caro.                                     | 147. Das ist zu theuer.  |
| 148. Quanto domandereste per farmi un cappello apposta? | 148. Was verlangen Sie wenn Sie einen Hut auf Bestellung machen? |

*In un Negozio**In einem Laden*

- |   |   |
|---|---|
| 149. Vorrei delle calze nere di cotone. | 149. Bitte, zeigen Sie mir schwarze baumwollene Strümpfe. |
| 150. Non sono abbastanza fine.          | 150. Diese sind nicht fein genug.                         |
| 151. Quanto costano il paio?            | 151. Was kostet das Paar?                                 |
| 152. È troppo.                          | 152. Das ist zu viel.                                     |

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|---|---|
| 153. I will not give you any more.  | 153. Je ne veux pas donner davantage.   |
| 154. I'll look for them elsewhere first.  | 154. Je vais chercher ailleurs avant de me décider.   |
| 155. Have you narrow white ribbon?  | 155. Avez-vous du ruban blanc étroit?   |
| 156. This is just what I want.  | 156. Voilà juste ce qu'il me faut.  |
| 157. I do not really want it.   | 157. En fait, je n'en ai pas besoin.  |
| 158. I should like some material for veils.   | 158. Je voudrais du tulle à voilettes.  |
| 159. What is the price of your white kid gloves?  | 159. Quel est le prix de vos gants de chevreau blancs?  |
| 160. Four button length.  | 160. A quatre boutons.  |
| 161. Velvet.  | 161. Velours.   |
| 162. Satin.   | 162. Satin.   |
| 163. I should like some needles and pins, thread and darning cotton, also a thimble and a pair of scissors, buttons, and braid. | 163. J'ai besoin d'aiguilles et d'épingles, de fil et de coton à repriser, ainsi que d'un dé, de ciseaux, de boutons et de tricot de laine. |

*At a Doctor's Office*

164. Does Dr. F. live here?
165. At what time are his office hours?
166. Which is the waiting room?
167. Do you think he will come soon?

*Chez le Médecin*

164. Est-ce ici que demeure le docteur F.?
165. Quelles sont ses heures de consultations?
166. Où est le salon d'attente?
167. L'attendez-vous bientôt?

- |  |   |
|--|---|
| 153. Non vi darò di più.   | 153. Ich gebe nicht mehr.   |
| 154. Cercherò in un altro negozio.   | 154. Ich will erst anderswo suchen.   |
| 155. Avete del nastro bianco stretto ?   | 155. Haben Sie schmales weisses Band ?  |
| 156. E proprio questo che cercavo.   | 156. Das ist ganz genau was ich brauche.  |
| 157. Veramente, non mi serve.  | 157. Eigentlich habe ich es nicht nöthig.   |
| 158. Vorrei della stoffa per veli.   | 158. Ich wünsche Schleierstoffe.  |
| 159. Quanto costano guanti bianchi ?   | 159. Was kosten die weissen Glacé-Handschuhe ?  |
| 160. Da quattro bottoni.   | 160. Mit vier Knöpfen.  |
| 161. Veluto.   | 161. Der Samt (Sammet).   |
| 162. Raso.   | 162. Der Atlas.   |
| 163. Vorrei degli aghi e delle spille, filo e cotone da cucire, anche un dito ed un paio di forbici, bottoni e zagana. | 163. Ich wünsche Nähnadeln und Stecknadeln, Zwirn und Stopfgarn; dazu einen Fingerhut und eine Schere, Nöpfe und Litze. |

*Dal Medico**Beim Arzt*

- |   |                                       |
|---|---------------------------------------|
| 164. Abita qui il Dottore F. ?            | 164. Wohnt hier der Doktor F. ?       |
| 165. Quali sono le ore di consultazione ? | 165. Wann hat er seine Sprechstunde ? |
| 166. Dove devo aspettare ?                | 166. Wo ist das Wartezimmer ?         |
| 167. Credete che venga presto ?           | 167. Sie meinen er käme gleich ?      |



- |  |   |
|--|---|
| 169. I can't wait any longer.  | 168. Je ne puis attendre plus longtemps.  |
| 169. Here is my card; say that I beg him to call as soon as possible at the Hotel —. | 169. Voici ma carte; dites-lui de passer chez moi, à l'hôtel —, le plus tôt possible. |

*At a Theatre Office**Au Bureau du Théâtre*

- |   |  |
|---|--|
| 170. What are they going to play on Friday? | 170. Que jouera-t-on vendredi?             |
| 171. Which are the best seats?              | 171. Quelles sont les meilleures places?   |
| 172. How much do the boxes cost?            | 172. Quel est le prix des loges?           |
| 173. Give me three orchestra stalls.        | 173. Donnez-moi trois stalles d'orchestre. |

*To discourage Beggars**Pour rebuter les mendiants*

- |                        |                              |
|------------------------|------------------------------|
| 174. Go away!          | 174. Allez-vous en!          |
| 175. I have nothing.   | 175. Je n'ai rien à donner.  |
| 176. I have no change. | 176. Je n'ai pas de monnaie. |

*Photographs**Photographies*

- |                                      |   |
|--------------------------------------|---|
| 177. I wish to buy some photographs. | 177. Je désire des photographies.             |
| 178. I prefer them unmounted.        | 178. Je les voudrais non montées.             |
| 179. Have you no larger ones?        | 179. N'en avez-vous pas de plus grand format? |

- |   |  |
|---|--|
| 168. Non posso aspettare più.   | 168. Länger kann ich nicht warten.   |
| 169. Ecco il mio biglietto; fate il piacere di pregare il Signor Dottore di favorire all'albergo —, quanto prima potrà. | 169. Da ist meine Karte; sagen Sie, ich bitte ihn bitten, sobald wie möglich im Hotel — vorzukommen. |

*Al Teatro**Theater*

- |                                   |                                      |
|-----------------------------------|--------------------------------------|
| 170. Cosa si dà il venerdì?       | 170. Was wird am Freitag gegeben?    |
| 171. Quali sono i migliori posti? | 171. Welches sind die besten Plätze? |
| 172. Quanto costano i palchi?     | 172. Was kosten die Logen?           |
| 173. Datemi tre poltrone.         | 173. Geben Sie mir drei Sperrsitze.  |

*Contro l'importunità dei mendicanti**Um den Bettlern zu wehren*

- |                     |                                      |
|---------------------|--------------------------------------|
| 174. Va via!        | 174. Machen Sie dass Sie fortkommen! |
| 175. Non ho niente. | 175. Ich habe Nichts bei mir.        |
| 176. Non ho spicci. | 176. Ich habe kein Kleingeld.        |

*Fotografie**Photographien*

- |                                 |   |
|---------------------------------|---|
| 177. Vorrei della fotografie.   | 177. Ich möchte einige Photographien.           |
| 178. Le preferisco non montate. | 178. Ich möchte sie lieber unaufgezogene haben. |
| 179. Non ne avete più grandi?   | 179. Haben Sie keine grösseren?                 |

- |  |   |
|--|---|
| 180. These are too large.                        | 180. Celles-ci sont trop grandes.                           |
| 181. Are these all you have ?                    | 181. Est-ce tout ce que vous avez ?                         |
| 182. How soon can you have some more printed ?   | 182. Pour quand pouvez-vous en faire tirer d'autres ?       |
| 183. Will you send them after me to — ?          | 183. Voulez-vous me les expédier à — ?                      |
| 184. Here is my address.                         | 184. Voici mon adresse.                                     |
| 185. How much will they cost, with the postage ? | 185. Combien coûteront-elles y compris l'affranchissement ? |

*Visits**Les Visites*

- |  |  |
|--|--|
| 186. Is Mrs. C. at home ?                          | 186. Madame C. est-elle chez elle ?                                |
| 187. Is Mrs. C. receiving ?                        | 187. Madame C. reçoit-elle ?                                       |
| 188. Please say we are sorry not to have seen her. | 188. Dites-lui que nous sommes bien fâchées de ne pas l'avoir vue. |

*Courtesies, etc.**Accueils courtois, etc.*

- |                                    |                              |
|------------------------------------|------------------------------|
| 189. Good morning.                 | 189. (Not used in French.)   |
| 190. Good day.                     | 190. Bonjour.                |
| 191. Good evening.                 | 191. Bonsoir.                |
| 192. Good night.                   | 192. Bonne nuit.             |
| 193. Thank you.                    | 193. Merci bien.             |
| 194. Thank you very much.          | 194. Bien des remerciements. |
| 195. If you please (to a servant). | 195. S'il vous plaît.        |

- |   |  |
|---|--|
| 180. Queste sono troppo grandi.                                   | 180. Diese sind zu gross.                            |
| 181. Non ne avete altre ?   | 181. Haben Sie keine andern ?                        |
| 182. Quando potrete tirare delle altre copie ?                    | 182. Wie bald können Sie noch welche machen lassen ? |
| 183. Prego mandarmele a — ?                                       | 183. Können Sie sie mir nachschicken ?               |
| 184. Ecco l'indirizzo.  | 184. Da ist meine Adresse.                           |
| 185. Quanto costeranno, compresa la spedizione (l'affrancatura) ? | 185. Das Porto mit eingerechnet kosten sie wieviel ? |

*Visite**Besuche*

- |   |   |
|---|---|
| 186. È in casa la Signora C. ?                    | 186. Ist Frau C. zu Hause ?   |
| 187. Riceve la Signora C. ?                       | 187. Empfängt Frau C. heute ?   |
| 188. Dite che ci rincresce di non averla trovata. | 188. Bitte sagen Sie, dass wir bedauern sie nicht getroffen zu haben. |

*Cortesie, etc.**Höfliche Anreden u. s. w.*

- |                             |                              |
|-----------------------------|------------------------------|
| 189. (Not used in Italian.) | 189. Guten Morgen.           |
| 190. Buon giorno.           | 190. Guten Tag.              |
| 191. Buona sera.            | 191. Guten Abend.            |
| 192. Buona notte.           | 192. Gute Nacht.             |
| 193. Grazie.                | 193. Danke. Ich danke Ihnen. |
| 194. Mille grazie.          | 194. Danke bestens.          |
| 195. Fatemi il piacere.     | 195. Bitte.                  |

- |   |   |
|---|---|
| 196. If you please (to an equal).         | 196. Je vous prie.  |
| 197. Will you be so kind as to —          | 197. Ayez la bonté de —.  |
| 198. I am sorry to trouble you.           | 198. Je suis bien fâchée de vous déranger.                        |
| 199. I hope I do not inconvenience you.   | 199. J'espère ne pas vous déranger.                               |
| 200. Excuse me.                           | 200. Excusez-moi.   |
| 201. I beg your pardon                    | 201. Pardon !   |
| 202. Do you mind closing that window ?    | 202. Cela vous incommoderait-il de fermer cette fenêtre ?         |
| 203. Do you feel any draught ?            | 203. Sentez-vous un courant d'air ?                               |
| 204. What o'clock is it ?                 | 204. Quelle heure est-il ?  |
| 205. How long do we stop here ?           | 205. Combien de temps s'arrête-t-on ici ?                         |
| 206. How long will it take to mend this ? | 206. Combien de temps cela vous prendra-t-il à raccommoder ceci ? |
| 207. I do not understand.                 | 207. Je ne comprends pas.   |
| 208. I speak only a few words of French.  | 208. Je ne parle que quelques mots de français.                   |
| 209. What is the name of this ?           | 209. Comment appelle-t-on cela ?                                  |
| 210. What is that church called ?         | 210. Comment s'appelle cette église ?                             |
| 211. What is that building ?              | 211. Quel est ce bâtiment ?                                       |
| 212. What is your name ?                  | 212. Quel est votre nom ?   |
| 213. I want to go to —                    | 213. Je voudrais aller à —  |
| 214. Listen to me.                        | 214. Ecoutez-moi.   |
| 215. Take care ! Stop !                   | 215. Prenez garde ! Arrêtez !                                     |
| 216. Who is it ?                          | 216. Qui est-ce ?   |
| 217. Come in !                            | 217. Entrez !   |



- |   |  |
|---|--|
| 196. Mi faccia la grazia.                             | 196. Darf ich bitten? (Dürfte ich Sie bemühen?)  |
| 197. Avrebbe la compiacenza di —                      | 197. Würden Sie so gut sein —                    |
| 198. Mi rincresce di disturbarla.                     | 198. Ich bedaure, Sie zu bemühen.                |
| 199. Non vorrei dare incomodo.                        | 199. Hoffentlich störe ich Sie nicht.            |
| 200. Scusi.   | 200. Entschuldigen Sie.                          |
| 201. Perdoni!   | 201. Verzeihung.                                 |
| 202. Lei increscerebbe di chiudere quella finestra?   | 202. Möchten Sie jenes Fenster wohl schließen?   |
| 203. Sente corrente d'aria?                           | 203. Zieht es Ihnen von diesem Fenster?          |
| 204. Che or' è?                                       | 204. Wie viel Uhr ist es?                        |
| 205. Quanto tempo si ferma?                           | 205. Wie lange hält man hier?                    |
| 206. Quanto tempo si metterà per raccomandare questo? | 206. Wie lange brauchen Sie um dies zu schicken? |
| 207. Non capisco.                                     | 207. Ich verstehe nicht.                         |
| 208. Parlo pochissimo l'italiano.                     | 208. Ich kann nur ein paar Worte des Deutschen.  |
| 209. Come si chiama questo?                           | 209. Wie heisst das?                             |
| 210. Come si chiama quella chiesa?                    | 210. Wie heisst jene Kirche?                     |
| 211. Cos' è quella fabbrica?                          | 211. Was für ein Gebäude ist das?                |
| 212. Come vi chiamate?                                | 212. Wie heissen Sie?                            |
| 213. Vorrei andare a —                                | 213. Ich wünsche nach — zu gehen.                |
| 214. Sentite.   | 214. Hören Sie auf.                              |
| 215. Fermatevi! Fermatevi!                            | 215. Geben Sie Acht! Halt!                       |
| 216. Chi è?   | 216. Wer ist es?                                 |
| 217. Avanti!  | 217. Herein.                                     |

## A FEW VERBS

## TO BE

*Présent*

I am  
He, she is  
We are  
You are  
They are

*Futur*

I shall be  
He, she will be  
We shall be  
You will be  
They will be

*Passé*

I have been  
He, she has been  
We have been  
You have been  
They have been

## TO HAVE

*Présent*

I have  
He, she has  
We have  
You have  
They have

## ÊTRE

*Présent*

Je suis  
Il, elle est  
Nous sommes  
Vous êtes  
Ils, elles sont

*Futur*

Je serai  
Il, elle sera  
Nous serons  
Vous serez  
Ils, elles seront

*Passé*

J'ai été  
Il, elle a été  
Nous avons été  
Vous avez été  
Ils, elles ont été

## AVOIR

*Présent*

J'ai  
Il, elle a  
Nous avons  
Vous avez  
Ils, elles ont

A FEW VERBS

<b>ESSERE</b> <i>Presente</i>	<b>VERE</b> <i>Präsens</i>
Sono	Ich bin
È	Er, sie ist
Siamo	Wir sind
Siete	Sie sind
Sono	Sie sind
<i>Futuro</i>	<i>Futurum</i>
Sarò	Ich werde sein
Sarà	Er, sie wird sein
Saremo	Wir werden sein
Sarete	Sie werden sein
Saranno	Sie werden sein
<i>Passato</i>	<i>Perfektum</i>
Sono stato — <b>stata</b> <sup>1</sup>	Ich bin gewesen
È stato — <b>stata</b>	Er, sie ist gewesen
Siamo <b>stati</b> — state	Wir sind gewesen
Siete <b>stati</b> <sup>2</sup>	Sie sind gewesen
Sono <b>stati</b>	Sie sind gewesen
<b>AVERE</b> <i>Presente</i>	<b>VERE</b> <i>Präsens</i>
Ho	Ich habe
Ha	Er, sie hat
Abbiamo	Wir haben
Avete	Sie haben
Hanno	Sie haben

<sup>1</sup> Masculine, "stato"; feminine, "stata."

<sup>2</sup> "Stati" is correct for both genders.

*Future*

I shall have  
 He, she will have  
 We shall have  
 You will have  
 They will have

*Futur*

J'aurai  
 Il, elle aura  
 Nous aurons  
 Vous aurez  
 Ils, elles auront

*Past—with some participles**Passé*

I have He, she has We have You have They have	{	1. had
		2. eaten
		3. drunk
		4. seen
		5. said
		6. done
		7. ordered
		8. sent
		9. called
		10. paid
		11. left
		12. asked
		13. forgotten
		14. read
		15. spoken
		16. written
		17. lost
		18. given

J'ai Il ou elle a Nous avons Vous avez Ils ou elles ont	{	1. eu
		2. mangé
		3. bu
		4. vu
		5. dit
		6. fait
		7. commandé
		8. envoyé
		9. appelé
		10. payé
		11. laissé
		12. demandé
		13. oublié
		14. lu
		15. parlé
		16. écrit
		17. perdu
		18. donné

*TO GO**ALLER**Present**Présent*

I go  
 He, she goes  
 We go  
 You go  
 They go

Je vais  
 Il, elle va  
 Nous allons  
 Vous allez  
 Ils, elles vont

*Futuro*

Avrò  
Avrà  
Avremo  
Avrete  
Avranno

*Futurum*

Ich werde haben  
Er, sie wird haben  
Wir werden haben  
Sie werden haben  
Sie werden haben

*Passato*

Ho  
Ha  
Abbiamo  
Avete  
Hanno

1. avuto
2. mangiato
3. bevuto
4. veduto
5. detto
6. fatto
7. comandato
8. mandato
9. chiamato
10. pagato
11. lasciato
12. domandato
13. dimenticato
14. letto
15. parlato
16. scritto
17. perduto
18. dato

Ich habe  
Er, sie hat  
Wir haben  
Sie haben  
sie haben

*Perfektum*

1. gehabt
2. gegessen
3. getrunken
4. gesehen
5. gesagt
6. gethan
7. bestellt
8. geschickt
9. gerufen
10. bezahlt
11. gelassen
12. gefragt
13. vergessen
14. gelesen
15. gesprochen
16. geschrieben
17. verloren
18. gegeben

*ANDARE**Presente*

Vado  
Va  
Andiamo  
Andate  
Vanno

*GERERE**Indicare*

Ich gehe  
Er, sie geht  
Wir gehen  
Sie gehen  
Sie gehen

*Future*

I shall go  
He, she will go  
We shall go  
You will go  
They will go

*Past*

I have gone  
He, she has gone  
We have gone  
You have gone  
They have gone

## TO COME

*Present*

I come  
He, she comes  
We come  
You come  
They come

*Future*

I shall come  
He, she will come  
We will come  
You will come  
They will come

*Past*

I have come  
He, she has come  
We have come  
You have come  
They have come

*Futur*

J'irai  
Il, elle ira  
Nous irons  
Vous irez  
Ils, elles iront

*Passé*

Je suis allé — allée <sup>1</sup>  
 { Il est allé  
 { Elle est allée  
 Nous sommes allés — allées  
 Vous êtes allés — allées  
 { Ils sont allés  
 { Elles sont allées

## VENIR

*Présent*

Je viens  
Il, elle vient  
Nous venons  
Vous venez  
Ils, elles viennent

*Futur*

Je viendrai  
Il, elle viendra  
Nous viendrons  
Vous viendrez  
Ils, elles viendront

*Passé*

Je suis venu — venue  
 Il est venu — Elle est venue  
 Nous sommes venus — venues  
 Vous êtes venus — venues  
 { Ils sont venus  
 { Elles sont venues

<sup>1</sup> Masculine and feminine.

*Futuro*

Andrò  
 Andrà  
 Anderemo  
 Anderete  
 Andranno

*Passato*

Sono andato — andata<sup>1</sup>  
 E andato — andata  
 Siamo andati — andate  
 Siete andati  
 Sono andati

## VENIRE

*Presente*

Vengo  
 Viene  
 Veniamo  
 Venite  
 Vengono

*Futuro*

Verrò  
 Verrà  
 Verremo  
 Verrete  
 Verranno

*Passato*

Sono venuto — ~~venuta~~  
 E venuto — venuta  
 Siamo venuti — venute  
 Siete venuti  
 Sono venuti

*Futurum*

Ich werde gehen  
 Er, ~~sie~~ wird gehen  
 Wir werden gehen  
 Sie werden gehen  
 Sie werden gehen

*Perfektum*

Ich bin gegangen  
 Er, ~~sie~~ ist gegangen  
 Wir sind gegangen  
 Sie sind gegangen  
 Sie sind gegangen

## KOMMEN

*Präsens*

Ich komme  
 Er, ~~sie~~ kommt  
 Wir kommen  
 Sie kommen  
 Sie kommen

*Futurum*

Ich werde kommen  
 Er, ~~sie~~ wird kommen  
 Wir werden kommen  
 Sie werden kommen  
 Sie werden kommen

*Perfektum*

Ich bin gekommen  
 Er, ~~sie~~ ist gekommen  
 Wir sind gekommen  
 Sie sind gekommen  
 Sie sind gekommen

<sup>1</sup> Masculine and feminine.

<i>Numbers</i>	<i>Nombres</i>
1. One.	1. Un.
2. Two.	2. Deux.
3. Three.	3. Trois.
4. Four.	4. Quatre.
5. Five.	5. Cinq.
6. Six.	6. Six.
7. Seven.	7. Sept.
8. Eight.	8. Huit.
9. Nine.	9. Neuf.
10. Ten.	10. Dix.
11. Eleven.	11. Onze.
12. Twelve.	12. Douze.
13. Thirteen.	13. Treize.
14. Fourteen.	14. Quatorze.
15. Fifteen.	15. Quinze.
16. Sixteen.	16. Seize.
17. Seventeen.	17. Dix-sept.
18. Eighteen.	18. Dix-huit.
19. Nineteen.	19. Dix-neuf.
20. Twenty.	20. Vingt.
21. Twenty-one.	21. Vingt et un.
22. Twenty-two.	22. Vingt-deux.
30. Thirty.	30. Trente.
40. Forty.	40. Quarante.
50. Fifty.	50. Cinquante.
60. Sixty.	60. Soixante.
70. Seventy.	70. Soixante-dix.
80. Eighty.	80. Quatre-vingt.
90. Ninety.	90. Quatre-vingt-dix.
100. One hundred.	100. Cent.
200. Two hundred.	200. Deux cents.
1,000. A thousand.	1,000. Mille.
2,000. Two thousand.	2,000. Deux mille.
1,000,000. A million.	1,000,000. Un million.



<i>Numeri</i>	<i>Nummern</i>
1. Uno.	1. Eins.
2. Due.	2. Zwei.
3. Tre.	3. Drei.
4. Quattro.	4. Vier.
5. Cinque.	5. Fünf.
6. Sei.	6. Sechs.
7. Sette.	7. Sieben.
8. Otto.	8. Acht.
9. Nove.	9. Neun.
10. Dieci.	10. Zehn.
11. Undici.	11. Elf.
12. Dodici.	12. Zwölf.
13. Tredici.	13. Dreizehn.
14. Quattordici.	14. Vierzehn.
15. Quindici.	15. Fünfzehn.
16. Sedici.	16. Sechzehn.
17. Diciassette.	17. Siebenzehn.
18. Diciotto.	18. Achtzehn.
19. Diecinove.	19. Neunzehn.
20. Ventì.	20. Zwanzig.
21. Vent' uno.	21. Einundzwanzig.
22. Venti-due.	22. Zweiundzwanzig.
30. Trenta.	30. Dreissig.
40. Quaranta.	40. Vierzig.
50. Cinquanta.	50. Fünfzig.
60. Sessanta.	60. Sechzig.
70. Settanta.	70. Siebenzig.
80. Ottanta.	80. Achtzig.
90. Novanta.	90. Neunzig.
100. Cento.	100. Hundert.
200. Due cento.	200. Zweihundert.
1,000. Mille.	1,000. Ein Tausend.
2,000. Due mila.	2,000. Zwei Tausend.
1,000,000. Millione.	1000,000. Eine Million.

*Days of the Week*

1. Sunday.
2. Monday.
3. Tuesday.
4. Wednesday.
5. Thursday.
6. Friday.
7. Saturday.

*Jours de la Semaine*

1. Dimanche.
2. Lundi.
3. Mardi.
4. Mercredi.
5. Jeudi.
6. Vendredi.
7. Samedi.

*Months*

1. January.
2. February.
3. March.
4. April.
5. May.
6. June.
7. July.
8. August.
9. September.
10. October.
11. November.
12. December.

*Les Mois*

1. Janvier.
2. Février.
3. Mars.
4. Avril.
5. Mai.
6. Juin.
7. Juillet.
8. Août.
9. Septembre.
10. Octobre.
11. Novembre.
12. Décembre.

*Seasons*

1. Spring.
2. Summer.
3. Autumn.
4. Winter.

*Les Saisons*

1. Le printemps.
2. L'été.
3. L'automne.
4. L'hiver.

*Festivals*

1. Advent.
2. Christmas.
3. Epiphany.

*Fêtes*

1. L'Avent.
2. Noël.
3. L'Épiphanie (Jour des Rois).

*Giorni della Settimana*

1. Domenica.
2. Lunedì.
3. Martedì.
4. Mercoledì.
5. Giovedì.
6. Venerdì.
7. Sabato.

*Die Tage der Woche*

1. Sonntag.
2. Montag.
3. Dienstag.
4. Mittwoch.
5. Donnerstag.
6. Freitag.
7. Sonnabend (Samstag).

*Mese*

1. Gennaio.
2. Febbraio.
3. Marzo.
4. Aprile.
5. Maggio.
6. Giugno.
7. Luglio.
8. Agosto.
9. Settembre.
10. Ottobre.
11. Novembre.
12. Dicembre.

*Die Monate*

1. Januar.
2. Februar.
3. März.
4. April.
5. Mai.
6. Juni.
7. Juli.
8. August.
9. September.
10. October.
11. November.
12. Dezember.

*Stagioni*

1. La primavera.
2. L'estate.
3. L'autunno.
4. L'inverno.

*Die Jahreszeiten*

1. Der Frühling.
2. Der Sommer.
3. Der Herbst.
4. Der Winter.

*Giorni di Festa*

1. Avvento.
2. Natale.
3. Epifania.

*Die Kirchenfeste*

1. Advent.
2. Weihnachten (Christtag).
3. Epiphania (Erscheinung Christi).

- |                               |                                     |
|-------------------------------|-------------------------------------|
| 4. Shrove Tuesday.            | 4. Mardi Gras.                      |
| 5. Ash Wednesday.             | 5. Mercredi des Cendres.            |
| 6. Lent.                      | 6. Le Carême.                       |
| 7. Holy Week.                 | 7. La Semaine Sainte.               |
| 8. Good Friday.               | 8. Vendredi-Saint.                  |
| 9. Easter.                    | 9. Pâques.                          |
| 10. Ascension.                | 10. L'Ascension.                    |
| 11. Whitsunday.               | 11. Pentecôte.                      |
| 12. Assumption (Aug. 15).     | 12. L'Assomption.                   |
| 13. Corpus Christi.           | 13. La Fête-Dieu.                   |
| 14. All Saints' Day (Nov. 1). | 14. La Toussaint.                   |
| 15. All Souls' Day (Nov. 2).  | 15. Jour des Ames (Jour des Morts). |

- |                        |                        |
|------------------------|------------------------|
| 4. Martedì grasso.     | 4. Fastnacht.          |
| 5. Le Ceneri.          | 5. Aschermittwoch.     |
| 6. Quaresima.          | 6. Fasten.             |
| 7. La Settimana Santa. | 7. Charwoche.          |
| 8. Venerdì Santo.      | 8. Charfreitag.        |
| 9. Pasqua.             | 9. Ostern.             |
| 10. Ascensione.        | 10. Himmelfahrt.       |
| 11. Pentecoste.        | 11. Pfingsten.         |
| 12. Assunta.           | 12. Maria Himmelfahrt. |
| 13. Corpus Domini.     | 13. Frohnleichnam.     |
| 14. Ognissanti.        | 14. Aller Heiligen.    |
| 15. Giorno dei Morti.  | 15. Aller Seelen.      |

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